

Hillandale

News

No 209 APRIL 1996



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Tuesday 30th April 1996



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Hillandale News

The Official Journal of The City of London Phonograph and Gramophone Society Limited, Co. Reg. No. 3124250

Founded in 1919

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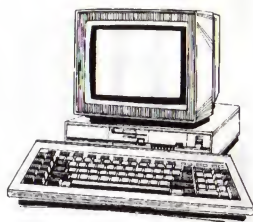
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Front cover illustration: The Reverend A. C. Ferguson, The Inventor of the Lightophone
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EDITOR'S DESK



Further Changes

The Society has now been registered as a Company Limited by Guarantee. As from now the Society is to be known as The City of London Phonograph and Gramophone Society Ltd. The Company Register Number is 3124250. An Extraordinary General Meeting has been called for April 13th at the Phonofair in Northampton. The meeting will call for the agreement of certain changes to be made in the Society's Articles of Association to comply with the requirements of the Charity Commissioners. Once these changes have been approved by the Charity Commissioners our registration as a charity should be granted.

Marx Toy Gramophone Update

I would like to thank Paul Hebden of Leeds for the copies of the Marx Toy Gramophone Instructions and the record catalogue reproduced on pages 18 and 19 in this issue.

The Booklist

is now being managed by George Woolford. However he has not been able to collect all the stock. This will result in a further delay in fulfilling some orders. Please accept our apologies for this. As soon as the balance of the stock is in situ at George's home the outstanding orders will be despatched. Meanwhile he has been able to order some new items. See the advertisement on page 17 of this issue.

Articles for publication

I am needing some more articles for publication in this magazine. I would like articles on machines, records, record companies, accessories, artists etc. If you have a story about finding unusual items I would like to hear from you. I look forward to hearing from contributors soon.

April Meeting

Frank Andrews will be giving the fourth part of his research on *We Have Our Own Records*. This is the first programme to be given at our new venue; for details see page 4. I am sure Frank will have plenty of surprises in store and will supply us with lots of new information. All are welcome.

May Meeting

Barry Raynaud, a recording expert, will be giving the first of his talks entitled *Sound Recording and Reproduction of the 78rpm Era (1927-1960)*. As Barry worked in the recording industry during the latter part of the 78 era I'm sure he will have lots of inside information to reveal to us. Again all are welcome.

Please note that material intended for inclusion in *Hillandale News* must reach the Editor not later than **six weeks before the first day of the month of issue.**

Hence the deadline for the **June 1996** issue will be **15th April 1996.**

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THE MELBA CYLINDERS

by Gianni Rossellio Nipperini

All serious record collectors have a list, real or imaginary, of recordings on disc or cylinder, for which they would commit murder. They will not, of course, commit murder, because the titles for which they "burn with a hard, gem-like flame" are so rare that the incitement to homicidal mania remains hypothetical, and a good thing too. Staid and mature gentlemen, fathers of families and frequenters of places of worship have, at the mere hint of a possibility that they might acquire a copy of Santley's *Ehi capitano* or Albani's *Theodora* been exalted to a pitch of frenzy compared with which the rage of di Luna's *Mille atroce spasimi* is mere peevishness.

There is however, a list which the dedicated collector holds in ever greater reverence, the list, long and infinitely melancholy, of discs which were never made. Who has not longed to know how Patti interpreted the Cavatina in *Semiramide* for which Rossini supplied a cadenza for her alone? Where is Antoinette Sterling's *Allan Water*, and where is Jean de Reske's *Bianca al par*?

There is another singer, Nellie Melba, for whom the gramophone came too late and did too little. By 1904, when her first commercial records were made, she was past her best. How good her best was, may be ascertained by the fact that her recorded legacy is generally accepted as giving, allowing for the limitations of the acoustic method, a record of her voice in its prime. This is not so. By 1904 Melba had suffered one major vocal crisis (the Siegfried fiasco) and the fatal flaw of the Marchesi method (that of forcing each register up a full two tones further than was practicable) had restricted her range, her tone quality, and

her repertoire. The brilliance of the early nineties was no more and the scores of *Barbiere*, *Semiramide*, *Lakmé*, *Hamlet*, *Aida*, *Tannhäuser* and *Lohengrin* were gathering dust on her shelves.

Melba, adopting the *nom du théâtre* of Melbrizzina for the occasion, sang in Italy only once, at Milan, in 1893, as Lucia. There she met my father. Adverse publicity and threats of personal assault had frightened her. She loved the European nobility, my father loved soprani - need one say more. He offered her protection for the duration of her engagement at La Scala, and at the termination of that (successful) engagement, they parted, in the event, for ever. Yet Melba did not forget him, nor he her. They corresponded, and at intervals, exchanged tokens of mutual esteem, including, and my hand trembles as I write the words, the priceless Melba cylinders.

My father never played them, as far as I am aware. We had, and still have of course a phonograph but the Melba cylinders were locked away in the little Palladian belvedere on the *piano nobile* of our villa, an apartment furnished in the most heavenly neo-classical style and known as the *Temple of Fortune*. Only I have ever played them and may now say, before I am gathered to my ancestral vaults, what they reveal of the vocal art of Nellie Melba.

The cylinders are six in number and play for about two minutes each. The pale wax surfaces are unblemished by mould which usually destroys such artifacts. The voice is accompanied by an extremely competent pianist, probably Sullivan who was of course a frequent guest at Cumberland Place. The selections from operatic roles are naturally

the most interesting and reveal a brighter, more adventurously dramatic voice than do the discs. My particular favourite is the exacting *Partagez vous mes fleurs* with its brilliant triplet figure, significantly omitted from the "so called" complete *Hamlet Mad scene* of 1904, though the *Gavotte* from *Manon* runs a close second. The other operatic pieces are the *Berceuse* from *Lakmé* (Act III) *Io sono docile* from *Barbiere* and *Si j'étais coquette* from *Huguenots* - done as a solo of course. The final cylinder is an especial treasure for me, though its musical interest is relatively slight. It is a traditional Calabrian folk melody popular in our region to this day *Quanta costa la canina alla finestra?* an English version of which has been recorded by Lucifera Vittoria.

I am sad and perhaps a little ashamed that these wonderful cylinders have never been transcribed onto disc and shared with music lovers in other lands. Our little enclave of

San Bernardo is remote but those intrepid collectors who are prepared to brave the rigours of a journey through our wolf and banditti infested region should avail themselves of the fortnightly diligence from Terracina which has upon its door the distinctive San Bernardo coat of arms and our obscure and untranslatable motto *La voce del suo padrone*. A warm welcome will await you at the Villa Biscotti Garibaldini, where the gas lighting system, recently installed, will soon be working, and where the castrati in our private chapel are currently in excellent voice. I would urge my many friends in the misty regions of Northern Europe to visit us in sunny San Bernardo and hear the incomparable Melba cylinders, which are a must for all lovers of 78's. Con amore.

FORTHCOMING MEETINGS IN LONDON

The London Meetings are held in the **Parlour Room** at the **Bloomsbury Central Baptist Church Halls**, 235 Shaftesbury Avenue, London WC2H 8EL at **7pm** on the **third Tuesday of the month**.

April 16th 1996	Frank Andrews - <i>We Have Our Own Records</i> - Part 4
May 21st	Barry Raynaud, a recording expert, will talk about <i>Sound Recording and Reproduction of the 78rpm Era</i> (1927-1960) - Part 1
June 18th	To be announced
July 16th	To be announced
August 20th	To be announced
September 17th	Barry Raynaud continues <i>Sound Recording and Reproduction of the 78rpm Era</i> (1927-1960)

ARTHUR CLARK FERGUSON AND THE LIGHTOPHONE

by Paul Cleary and George Taylor

The Reverend A.C. Ferguson was a Baptist minister living in New York State in the 1890s (he lived in Saratoga Springs in 1895 and by 1897, he was in New York City - perhaps a promotion?). As well as being the author of several religious works including *Love's Agonies and Delights* and the *Spiritual Birthday Album*, he was an inventor in the talking machine field, and obtained three patents. Two of these concern us here.

In those days (and for fifty years to come), records were made by a stylus cutting into, or indenting, a yielding surface such as wax. Ferguson reasoned that the very act of cutting would introduce distortion into the pattern of soundwaves recorded on the surface, and that if the cutting action could be eliminated, a purer sound recording would be obtained. In the time before tape recorders and so forth, this idea might have appeared to be an unrealisable goal. Not so. Ferguson's idea was to make a light beam record the sound trace on a photographic plate; the plate would then be used to make a playable record by well-established photoengraving techniques, the record being played in the usual way with a stylus connected to a sound-box.

Actually, photorecording was at least ten years old at the time. Our old friends Alexander Graham Bell, Chichester Bell, and Charles Sumner Tainter had patented a photorecording technique in 1885, and one of their discs was actually played (using modern photoelectric equipment) in the 1950s (Ref. 1). Ferguson's recording process was rather different (indeed, rather

more elegant in its disc form) and he also devised a way to make records playable by the methods available in the 1890s.

Ferguson's first patent, U.S. 539,254, filed 7th March 1895 and published 14th May 1895, was for a cylinder system. The cylinder had a photosensitive surface and was enclosed in a light-proof housing. A small slot was cut into the housing. Fitting over the slot was a plate with a small hole. The plate was attached to a recording diaphragm in such a way that as the diaphragm vibrated, the plate oscillated back and forth. A light beam shining through the hole in the plate photographically recorded a wavy line on the rotating cylinder. The photograph was then photoengraved to produce a playable cylinder with a lateral-cut recording trace.

However, the true Lightophone appears to have been a disc machine. This is described in Ferguson's second patent, U.S. 595,053, filed 17th April 1897 and published 7th December 1897. This disc machine had some very elegant features. Again, the photographic disc was enclosed in a light-tight case. The photorecording set-up is shown in Fig. 1, a diagram in the patent. The recording diaphragm was positioned horizontally just above the rotating disc. The diaphragm had a small hole (m); (t) was a window in the acoustic tube leading to the diaphragm. Light was focused at the window by a system of lenses. Having passed through the window, the light began to diverge again on its way to the diaphragm. Only the light passing through the hole in the diaphragm struck the disc. The diaphragm vibrated up and down. On the 'up' side, the hole was further from

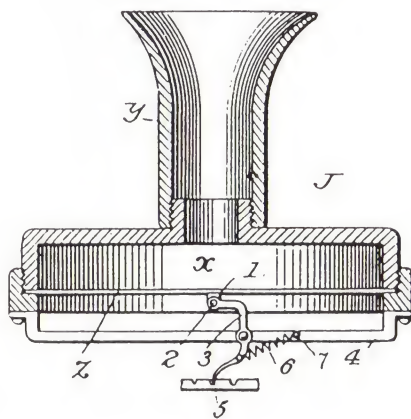
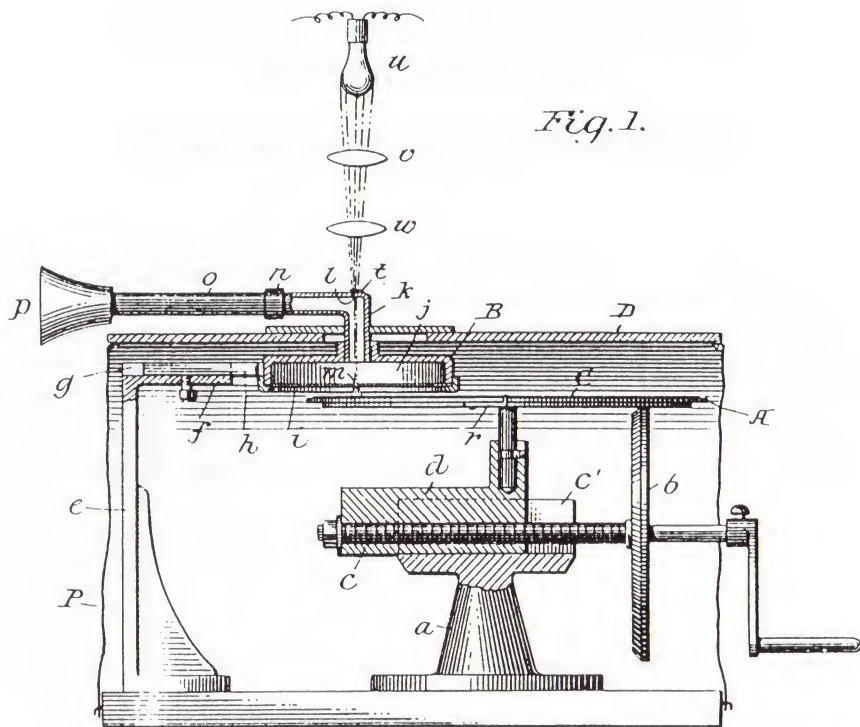


Fig. 2.

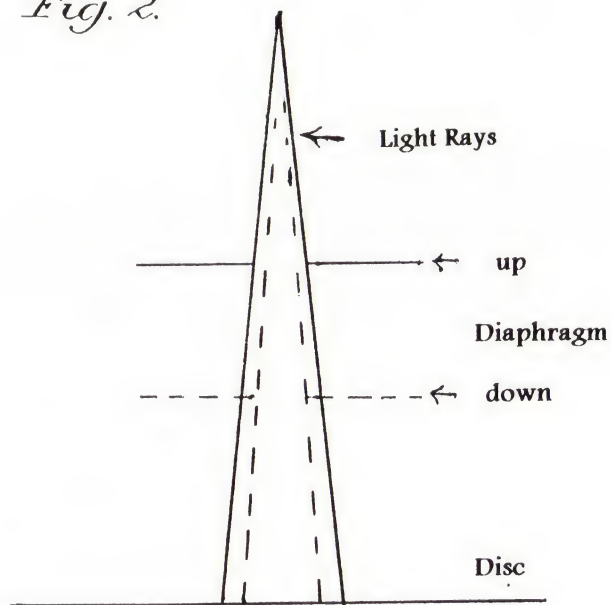


Fig. 3. Recording Trace



the disc, so a bigger area of light was projected on the disc. On the 'down' side, a smaller area of light hit the disc; Fig. 2 makes this clear. The photosoundtrack, much magnified, would thus have looked as in Fig. 3; it was, in effect, a variable area, constant density photographic soundtrack, as used later in motion pictures.

The plate was developed and photoengraved as suggested at one time by Berliner. Now comes the problem of playback. Ferguson was constrained by a mechanical playback system and this meant dragging a stylus along a groove. Perhaps he **could** have devised a hill-and-dale system; his recorded trace **did** resemble a hill-and-dale trace in some respects. In fact, he opted to play it as a **lateral** track. The system is shown in Fig. 4, taken from Ferguson's patent. A bell crank connects the stylus to the diaphragm. The stylus is constrained to the edge of the sound track by a light spring.

And it worked! Ferguson constructed a machine on the basis of his patent and demonstrated it to scientific associates and also to the press. Articles appeared in two New York newspapers (Refs. 2,3), with pictures of the equipment and of Ferguson himself. They also include some practical details. For example, groove pitch could be as high as 100 per inch (cf. 78s at 80 per inch) although the article implies that the pitch he actually used was about 60 per inch. The recording he demonstrated (of the Lord's Prayer - perhaps appropriate in the circumstances) was a pressing in vulcanised rubber, like contemporary Berliner discs. The master, after etching, had been subjected to a 'secret process' before being used to make a stamper. What could this be? Berliner played his masters two or three times to wear off the rough edges from the acid-etching before stamping discs (Ref. 4). Was **this** the 'secret process'? The press reports do not mention how or where Ferguson had his discs pressed, so was his

demonstration recording in fact a Berliner disc after all?

Anyway, nearly every word of the prayer could be distinguished, though the record was not as loud as that of the phonograph. The playback system had the record rotating in a **vertical** plane - was this to minimise the pressure of the stylus on the disc or to avoid too close a resemblance to the Gramophone?

Ferguson envisaged that his Lightophone would be used as a laboratory instrument, besides being for entertainment. The photographic recordings could be projected on a screen for study purposes, the traces not having the distortion of the indented or incised types.

Did he try to commercialise the Lightophone? Did he meet opposition from the phonograph (and gramophone) trade? In any event, Ferguson's third patent, of 1899, is for a tin foil disc machine with what seems to be conventional mechanical recording.

Acknowledgements

We are indebted to Allen Koenigsberg, whose *Patent History of the Phonograph* (New York, APM Press, 1990) gave us the patent numbers, for providing copies from the 1897 New York papers, and to the British Library Science Reference and Information Service for copies of the patents themselves.

References

1. G.W. Taylor. A compact disc of 1885. *Hillandale News* 140 (1984) p. 98.
2. *New York World*, June 13 1897 p. 18.
3. *New York Herald*, June 10 1897 p. 11.
4. *Scientific American* vol. LXXIV (1896), 16 May, p. 311.

RICHARD STRAUSS: THE MOZART RECORDINGS (2)

by Dr Raymond Holden

The reviews

Strauss makes clear his feelings about music critics in *Ein Heldenleben*. His distaste for them can also be found in his letters to Hofmannsthal. Even so, the reviews of his performances of many of his own compositions were generally favourable, while it was in the reviews of his performances of Mozart, in Britain and America, that he was most heavily criticised. Within this dialectic, however, many issues relating to Strauss' Mozart style emerge.

For example, the earliest review of a Mozart recording by Strauss,¹ K543, which appeared in the August 1926 issue of *The Gramophone*,² raises a number of questions concerning his activities as a Mozartian.

The Gramophone review states:

The new process is at work in the recording, and a rather too ancient one, I think, in the conducting. This seems to me a workmanlike performance, but not a very poetical one. Strauss is not subtle here. ...Some of the tone-levels are ill-considered — that at the start of the slow movement, for example. This is not *piano* playing. The players are a bit careless, rhythmically, in several places. The delicacy of this movement's step is not well caught. Fineness matters immensely in such a work. It is possible, for example, to get much more out of the last movement than Strauss does. The best one can say of this is that the march-discipline is good - better than one often finds it; but the finer dynamic shades are not attempted. There is enough musicianship in the playing to make the records acceptable, especially as the music is bodied forth so much more than ever before (this is the first "new process" recording of the symphony). But I wish Strauss had treated it more thoughtfully and "inwardly." It has not the dramatic life of the *G minor*, but there is a lot of sweetness and emotion in it, for the right man to awaken.³

¹ At the time of Strauss' recordings of Mozart, there was no record magazine similar to [*The*] *Gramophone* being published in Germany.

² *The Gramophone* became the *Gramophone* from the issue of June 1969.

³ *The Gramophone*, August 1926, p.122. The review is signed 'K.K.'. According to Anthony Pollard, at the *Gramophone* offices, this was probably a pseudonym for Compton Mackenzie.

The 'new process' referred to by the reviewer is, in fact, the 'light-ray method'. Earlier, it was mentioned that this process proved less than satisfactory and was superseded by the Western Electric microphone method. This may account for the comments relating to the 'tone-levels'. Further, the critic writes that 'The players are a bit careless, rhythmically, in several places'. These observations add weight to the hypothesis, put forward earlier, that this reading was less well prepared than Strauss' other recordings of Mozart. By comparison with other recordings of this period with the same orchestra, it is not, however, a poor recording. One must remember the primitive conditions under which these recordings were made, where the 'first take' was often the last.

The language used by the critic is worthy of consideration. In this review, the writer's style can be described as extra-musical. The use of such terms as, 'thoughtfully and "inwardly"' and 'sweetness and emotion ...for the right man to awaken' reflect the thoughts and ideas of the nineteenth century, rather than those of the twentieth. This kind of usage is in keeping with the writings of E.T.A. Hoffmann, who, along with his fellow Romantics, viewed this symphony in an extra-musical manner. This tradition was carried forward into the twentieth century by Bruno Walter, who made similar allusions. Conversely, Strauss, at this time, seems to have adopted a pragmatic approach. In *Dirigenerfahrungen mit klassischen Meisterwerken*,⁴ he looks to the practical aspects of interpretation, considering, in detail, areas central to his performance aesthetic. In his final years, this objectivity gave way to a more subjective view of Mozart, as found in *Über Mozart*.⁵

The critic also touches upon the polemic that was emerging as a result of Strauss' performances of Mozart's symphonies. He notes that Strauss adopts an 'ancient [style] ...in the conducting'. From the content and nature of the review, and the observations of other commentators, one may assume this to mean anti-Romantic.⁶ The thread of ancient and modern, in terms of

⁴ R. Strauss, loc. cit.

⁵ Richard Strauss: 'Über Mozart' from *Betrachtungen und Erinnerungen* trans. L.J. Lawrence as 'On Mozart' from *Recollections and Reflections*, ed. W. Schuh (London, 1953), pp. 75-6.

⁶ A point considered by Schonberg who notes: 'Strauss was ...a musical literalist with a tiny beat and an anti-romantic approach.' H.C. Schonberg, *The Great Conductors* (London, 1977), p. 236.

Strauss' readings of Mozart, was also addressed by Alfred Kalisch. In his article, written in 1908, he notes that 'some quarters' considered Strauss' Mozart 'too modern'.⁷ To the ears of the public and critics alike, his Mozart style must have been a source of great interest, with the axis of ancient and modern revolving around his literalist approach.

This sense of literalism may also account for the reviewer's comment regarding the Finale. Here, the critic notes that Strauss could afford to 'get much more out of the last movement' but 'the march-discipline is good - better than one often finds it'. Strauss, however, treats the movement as a 'perpetuum mobile', avoiding, in this instance, any modification of tempo at the second subject.

In the December 1991 *Gramophone*, Lionel Salter takes up the question of pulse, writing:

His [Strauss'] approach is certainly unsentimental - he makes no easing-up into the recapitulation of the G minor Symphony's first movement, for example (though he does into that of the *Jupiter* finale) - but there is nothing bandmasterly about his readings. On the contrary, a good deal stricter discipline would have been very welcome... its ['Jupiter's'] *Andante* is taken very slowly, though immediately faster at the second subject (1'26") and with a most unconvincing suddenly slower tempo at bar 39 (2'50"); the very much slower coda to the finale could be attributable to a side-break in the original set.⁸

The reviewer's comments seem to reinforce Philip's view that, 'recordings from the early part of the century at first sound rhythmically strange in a number of ways'.⁹ This, in part, may be true, but, in this instance, many of the rhythmic and tempo manipulations considered can be found annotated in Strauss' marked scores. Strauss underlined the component parts of the sonata structure with tempo adjustments. These, he supplements with complementary dynamic and articulation marks in his scores. For example, in

⁷ Kalisch notes: 'One of the cardinal dogmas in his musical faith is his love of Mozart, whom he claims as a "modern" in the sense that his music expresses ideas which appeal to men of this day more than Beethoven's work. His interpretations of Mozart are criticized in some quarters as being too modern because they impart into his compositions these very ideas.' A. Kalisch, 'Richard Strauss: The Man', [taken from E. Newman, *Richard Strauss*, pp. ix-xxi, John Lane, (London, 1908)], B. Gilliam op. cit., p. 274.

⁸ L. Salter, *Gramophone*, December 1991, p. 158.

⁹ R. Philip, op. cit., p. 6.

K551, he marks 'agitato' at bar 19 in the second movement;¹⁰ a tenuto, followed by a diminuendo, in the upper strings at bar 39 in the Andante cantabile; a 'poco calando' in the bars preceding the recapitulation in the Finale, and a 'poco meno mosso' at that movement's coda. These annotations, and Strauss' realization of them, seem to have prompted the critic's comments. The reviewer also raises the issue of the character of an andante. Strauss, in *Dirigenerfahrungen mit klassischen Meisterwerken*, implies that an andante should not be played too slowly. His speed in the Andante cantabile of K551 is $e=84-88$. As his pulse in the first movement ($h=84-8$) is quicker than that of many of his colleagues, this may account for the critic's remarks regarding the tempo of the second movement.

Since the recording of the overture to *Die Zauberflöte* was first released, it has aroused diverse opinions as to its musical worth. These opinions have centred largely on Strauss' chosen tempi. In the November 1932 issue of *The Gramophone*, the review was generally favourable:

..he [Strauss] makes a capital *Flute* record, mellow and yet youthful, as the music must sound. There is a moment or two of slackish rhythm, which pulls us up, apparently for the instruments' sake, in clear speaking. This should not be necessary. Though one feels the players are on their toes, the recording, for once, does not quite convey the mountain-top spirit.¹¹

By contrast, in 1967, Harold C. Schonberg wrote:

His recording of the *Magic Flute* Overture is also taken at a terrific clip. The only thing that explains such conducting is the suggestion that Strauss considered those sessions merely a paying assignment...¹²

More recently, in the December 1991 issue of *Gramophone*, Lionel Salter states:

Not only are there ragged entries galore - one is the change to the *Allegro* in the *Zauberflöte* Overture - but ensemble is conspicuously touch-and-go throughout... (...the Overture, taken so fast that it almost falls over itself - though the flute solo, 2'00", has his own ideas about the proper tempo)...¹³

¹⁰ Here, the critic is mistaken. Bar 19 (1'26") is the beginning of the bridge passage, not the second subject.

¹¹ W.R. Anderson, *The Gramophone*, November 1932, p. 211.

¹² H.C. Schonberg, op. cit., p. 241.

¹³ L. Salter, *Gramophone*, December 1991, p. 158.

Within this dialectic, the critics raise a number of issues that are central to Strauss' Mozart style. Both of the reviews found in [*The*] *Gramophone* refer, either explicitly or implicitly, to the entry of the flute at the second subject. Here, as in each of the symphonic first movement's that he recorded, Strauss applies a 'meno mosso' at this section.

In his book, Robert Philip draws attention to the concept of a slower second subject, most notably, in the recordings of artists from the early years of the twentieth century. He notes that, in the first movement of K550:

The other four pre-war recordings [other than Beecham's 1937 recording] have a substantial relaxation of tempo into the second subject at bar 44, and those conducted by Walter and Koussevitsky also speed up considerably at the *forte* passage from bar 28.¹⁴

Whilst Strauss' use of this device is strictly regulated, its adoption by other conductors is less than universal. Philip gives the following tempi for the first movement of K550:¹⁵ Sir Malcolm Sargent, with the Royal Opera House Orchestra, $\text{♩}=116$ to $\text{♩}=110$;¹⁶ Bruno Walter, with the Berlin State Opera Orchestra [Berlin Staatskapelle], $\text{♩}=90$ to $\text{♩}=92$;¹⁷ Sergey Koussevitsky, with the London Philharmonic Orchestra, $\text{♩}=92$ to $\text{♩}=108$,¹⁸ and Sir Thomas Beecham, also with the London Philharmonic Orchestra, a constant $\text{♩}=104$.¹⁹

Philip states that each of the above increase their pulse at bar 28.²⁰ However, it is the tempo relationship that exists between the first and second subjects that is of the greatest interest. From both his writings and recordings, it is clear that the execution of this relationship was a central feature of Strauss' performance aesthetic. It would seem from the above metronome marks that Strauss' concept of a slower second subject in fast movements was not universally applied by other conductors. This becomes increasingly

¹⁴ R. Philip, op. cit., p. 20.

¹⁵ Idem.

¹⁶ HMV C1347-9.

¹⁷ Columbia DX31-3.

¹⁸ HMV DB2343-5.

¹⁹ Columbia LX656-8.

²⁰ According to Philip, the following conductors raise their respective pulses at bar 28 to: Strauss =116 [sic]; Sargent =120; Walter =108; Koussevitsky =120, and Beecham =108. R. Philip, loc. cit.

apparent when one looks to the speeds adopted by Freider Weissman in his recording of Mozart's overtures. At the time of Strauss' recordings of Mozart's symphonies, Weissman was the only other conductor to have recorded Mozart's last three symphonies as a unit. Along with these, he recorded a number of overtures. Weissman's speeds are as follows:

- overture to *Don Juan* [Giovanni]: Introduction (bars 1-4) ♩=46, (from bar 5) ♩=54-6; first subject (bar 31) ♩=120; second subject (bar 56) ♩=126; codetta (bar 120) ♩=138; development (bar 121) ♩=126; first subject (recapitulation) h=126,

- overture to *Le nozze di Figaro*: first subject ♩=80; second subject theme I (bar 59) ♩=80; second subject theme II (bar 107) ♩=76,

- overture to *Die Entführung aus dem Serail*: first subject ♩=76-+75; second subject (bar 65) ♩=76-+74; Andante ♩=66; second subject (recapitulation) ♩=72.²¹

Unlike Strauss' highly organised approach to tempo, Weissman's tempi, and those of the conductors considered by Philip, leave the impression that their tempo manipulations are of a more random kind.

Whilst Strauss' tempo manipulations within a sonata movement are an issue that dominates his activities as a Mozartian, the critics reviewing Strauss' recording of the overture to *Die Zauberflöte* broaden this theme to consider the overture's overall tempo. In Robert Philip's analysis of tempi in the first movement of K550,²² it emerges, from the performances considered, that Strauss' speed in bar 1, in his 1928 recording, is second only to that of Sir Malcolm Sargent, in his recording of the same year. Of Strauss' performance of K550 at the Queen's Hall, on 7 November 1936, with the orchestra of the Dresden State Opera, the critic for *The Times* noted: 'He [Strauss] always played Mozart rather fast; he does so still'.²³ This evidence suggests two things: that Strauss, again, may have been reacting to contemporary trends;

²¹ Recordings kindly provided by Mr. Douglas Lorimer.

²² R. Philip, loc. cit.

²³ *The Times*. 9 November 1936.

and that his tempi often veered towards the upper end of the metronome. Whilst this may be true, for him, however, the speed of the overture's Allegro is determined, at least in part, by the pulse of the Introduction. In *Dirigenerfahrungen mit klassischen Meisterwerken* his thoughts on the character of an adagio, when beaten in two [], the Introduction's time signature, are considered. From his tempi in this overture, it appears that the speed of the Allegro is a consequence of the tempo relationship that exists between it and the Introduction. His speeds are as follows: Introduction $\text{♩}=42$ (bars 1-3), rising to $\text{♩}=58$ from bar 4; first subject $\text{♩}=100$, second subject $\text{♩}=84$. From these speeds, it would appear that Strauss, again, pursues a policy of tempo integration, linking the pulse at the opening of the Introduction with that of the second subject.

From the above, it is clear that Strauss actively set-out to champion the works of Mozart. During his lifetime, Strauss was considered to be one of the leading interpreters of music from the late eighteenth and early nineteenth centuries. His endeavours as a Mozartian were not simply the routine duties of a *Kapellmeister*, rather, they were a labour of love. It seems fitting, therefore, that Strauss' own words conclude this article:

To the divine Mozart at the end of a life filled with gratitude.²⁴

CHILTERNS GROUP

Would anyone interested in attending a meeting of the Chilterns Group of

C. L. P. G. S. please drop a note to:

Dave Roberts,



Surrey GU22 8TN

²⁴ Dedication found on the title page of his *Second Sonatina for Winds*, AV143 (1944-5).

MY MONARCH OF INDIA

by David Barker

Like most collectors, I am always interested to read about fellow members finding rare gramophones in unusual places, (e.g. Miles Mallinson's wonderful E.M.G.). I wonder though if any one else in the Society would possess sufficient lunacy to travel half-way across India complete with a gramophone.

My story is as follows: During a tour of India last November (1994), along with my good friend and fellow adventurer Robert Long, I saw various 'Bombay Special' reproduction gramophones. This set me wondering as to what in the world happened to all the genuine gramophones left from the days of the Raj.

Having set my sights on this idea, I visited every 'antique' shop or local dump I could find and must say that the Indians are great salesmen! Along with countless repros and derelict portables, I was offered a beautiful Edison phonograph by one chap. "Only needs slight attention", he said.

When it duly appeared, my first thought was that it had come from a bonfire! The horn and reproducer (it was a Model B, incidentally) were missing. I was then informed I could have this treasure for the knock down price of £400! After a brief attack of nervous laughter, needless to say I left the shop.

However, the next stop along the line (Indian Railways) was Jodhpur, which my long suffering friend found described in the guide book as famed for its antique shops. Thus encouraged I visited every one I could possibly see or think of, and on the last day we thought "Why not ask the locals?". This we did and a small boy said "O yes. Musical boxes with trumpets. Very old." "Yes!" we cried in exhilaration. "Come" he commanded.

After a hike of about half a mile down endless streets selling boxes, bicycles and everything an Eastern market has to offer, we came to a filthy looking shop. "This is it?" I nervously asked. I need not have worried for inside was the store of Mr Bhundu Bhal who had just about everything a collector would want.

I was shown a room half full of gramophones in various stages of decay. I told him I was looking for and HMV horned model. He said he had one but it would be expensive. He then produced a Junior Monarch minus its winding handle and sound-box. He promised he would clean it up and find the parts in, all in two hours and the price would be £220, no offers.

"O.K." I said. Was he a thief? I wondered. What would the parts be like? When I returned a wonderful gramophone stood before me. The oak shone, the original handle and Exhibition sound-box were in situ; for me a collector's dream.

"How do we get it home?" my friend rightly asked. I suggested that, if necessary, some of my clothes could be thrown away (like Phileas Fogg), but believe it or not we got it home. I actually had to sleep with it at night on a railway bunk and plead with the airport people to let me take the horn as hand luggage! The Indian Customs stopped me in order to show this eccentric Englishman and his gramophone to everyone else on the staff; but all laughter was good natured and they were most helpful at all times.

I now have a gramophone to be proud of and after eighty years away, this monarch of the old regime, like the last viceroy, has returned home, for good.



Will I buy it, or will I not? David Barker in the antique shop in Jodhpur

C.L.P.G.S. BOOKLIST

Additions

- BD 32 *The Lost Voice of Queen Victoria* by Paul Tritton. This fascinating search for the first 'Royal' recording was favourably reviewed by Colin Johnson and Joe Pengelly in *Hillandale News* No.185, April 1992. Hardback. **Price £3.00** plus postage at the rates shown below.
- BD 33 *Date About all Those English Seventy-Eights (DATES) Part 1 - Commercial* was reviewed by Peter Adamson in *Hillandale News* No.205, August 1995. This book including supplement is now available from the Booklist. **Price £7.00** plus postage at the rates shown below..

C.L.P.G.S. Booklist,
c/o George Woolford, [REDACTED]

Postage U.K.	Items with a total value of £5 or less	add 50p
	Items over £5 value up to & including £10	add £1.00
	Items with a total value over £10	add 10%
Postage Overseas	Add 15% of the total price unless 15% of the total order is less than £1, then a minimum p&p charge of £1 applies.	

OPERATING INSTRUCTIONS FOR BATTERY OPERATED TOY GRAMOPHONE

1. Battery compartment is located underneath turntable, which can be removed by pulling straight up.

2. Place batteries in position as indicated in sketch and replace turntable. (See Fig.2)

During the replacing of turntable ensure that the motor is kept in the raised position. This can be done by gently pushing the motor spindle which carries the rubber drive wheel towards the centre of the gramophone with the index finger. Holding the spindle in this forward position, replace the turntable taking care not to foul the rubber drive wheel causing it to be misplaced on the motor spindle. Should this occur a loss of turntable drive will result. To cure this, remove the turntable and slide the rubber drive wheel up the motor spindle to it's correct position approximately $1/16$ th of an inch from the end.

3. BATTERIES ARE EXTRA. Because batteries deteriorate in strength when stored, we do not include these with this item. Fresh batteries should be purchased to ensure satisfactory operation.

4. Assemble tone arm by hooking long pin under edge of opening so that the short pin drops into the slot provided. When not in use, tone arm should be in a position that the needle is in the "needle rest" near the control knob.

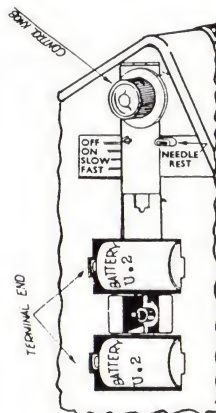


FIG.1

5. Place record on turntable. Start gramophone by turning control knob clockwise. Gramophone will not start unless control arm is lifted up and moved in toward outer edge of record. Do not place needle on record until turntable gains momentum.

6. The desired speed for good reproduction is governed by the control knob.

7. It is not necessary to use the control knob when playing successive records. Merely return the tone arm to the "needle rest" position and the gramophone will stop automatically.

8. To avoid excessive wear on batteries do not leave the switch "on" when the gramophone is not in use.

9. It is important that the tone arm and reproducer head be handled with extreme care to avoid damage to the delicate parts of the reproducer. The gramophone should never be lifted by the tone arm.

10. Use 5 or 6-inch records only.

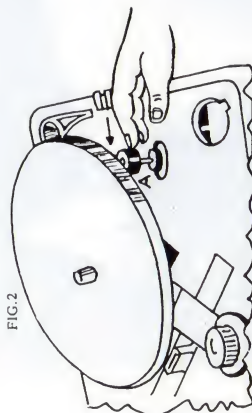


FIG.2

MADE IN GREAT BRITAIN
LOUIS MARX & CO., LTD.
SWANSEA.

MY RECORDS

FULL LIST OF RECORDS AVAILABLE FOR "MY RECORD PLAYER"

REF: NO: 3112/6 — SHOW STOPPERS

RECORD NUMBER 1.

- Side A. I Could Have Danced all Night
Side B. Get Me To The Church LM.57

RECORD NUMBER 2.

- Side A. With a Little Bit of Luck
Side B. Wouldn't It Be Lovely LM.58

RECORD NUMBER 3.

- Side A. Jesus Christ Superstar LM.59
Side B. I Don't Know How To Love Him

RECORD NUMBER 4.

- Side A. Oh What A Beautiful Morning
Side B. Shall We Dance LM.60

RECORD NUMBER 5

- Side A. Climb Every Mountain
Side B. Edelweiss LM.61

RECORD NUMBER 6

- Side A. Sound of Music
Side B. My Favourite Things LM.62

REF: NO: 3113/6 - DISNEYLAND

RECORD NUMBER 1.

- Side A. Heigh Ho
Side B. Whistle While You Work LM.63

RECORD NUMBER 2.

- Side A. Who's Afraid of the Big Bad Wolf.
Side B. Zip-a-Dee-Doo-Da LM.64

RECORD NUMBER 3.

- Side A. Chim-Chim-Charee
Side B. Lets Go Fly A Kite LM.65

RECORD NUMBER 4.

- Side A. Thomas O'Malley Cat
Side B. When I See An Elephant Fly LM.66

RECORD NUMBER 5.

- Side A. Give A Little Whistle
Side B. Hi-Diddle Dee De LM.67

RECORD NUMBER 6.

- Side A. Bare Necessities
Side B. Wanna Be Like You LM.68

REF: NO: 3119/6 - HAPPY RHYMES

RECORD NUMBER 1.

- Side A. Baa Baa Black Sheep LM.69
Side B. Pat-a-Cake/Sing a Song of Sixpence

RECORD NUMBER 2.

- Side A. Hey Diddle Diddle LM.70
Side B. Three Little Kittens/Goosey Goosey Gander

RECORD NUMBER 3.

- Side A. Old Mother Hubbard/Ding Dong Bell
Side B. Frog He Would a Wooing Go LM.71

RECORD NUMBER 4.

- Side A. The Miller of Dee
Side B. Lavender Blue LM.72

RECORD NUMBER 5.

- Side A. My Pretty Maid LM.73
Side B. Gathering Nuts in May/Hush a Bye Baby

RECORD NUMBER 6.

- Side A. Hickory Dickory Dock/Lincolnshire Poacher
Side B. See Saw Marjory Daw LM.74

RECORD NUMBER 1.

- Side A. Jolly Good Fellow/The More We Are Together LM.75
Side B. Happy Birthday/I Am 21 Today

RECORD NUMBER 2.

- Side A. Lambeth Walk LM.76
Side B. May Be Its Because I'm A Londoner

RECORD NUMBER 3

- Side A. Christopher Robin
Side B. All The Queen's Horses LM.77

RECORD NUMBER 4

- Side A. Tea For Two
Side B. Coming Round The Mountain LM.78

RECORD NUMBER 5.

- Side A. Cruising Down The River
Side B. Old Father Thames LM.79

RECORD NUMBER 6.

- Side A. White Christmas
Side B. Easter Bonnet LM.80

REF: NO: 3116/6.

T.V. CHARACTER STORIES.

(AVAILABLE LATER) LM.81/86

REF: NO: 3117/6 - FUN GAMES & ROUNDS

RECORD NUMBER 1.

- Side A. Hands Knees & Booms - a - Daisy.
Side B. Hokey Cokey LM.87

RECORD NUMBER 2.

- Side A. London's Burning
Side B. One Man Went to Mow LM.88

RECORD NUMBER 3.

- Side A. Under the Chestnut Tree
Side B. Ilkka Moor Baht At LM.89

RECORD NUMBER 4.

- Side A. Ring A Ring A Roses
Side B. Ten Green Bottles LM.90

RECORD NUMBER 5.

- Side A. Mary Mary
Side B. There Was A Crooked Man LM.91

RECORD NUMBER 6.

- Side A. This Old Man
Side B. Old MacDonald LM.92

To obtain best reproduction from your gramophone, we recommend the use of 78 r.p.m. "My Records" by Marx. Obtainable from good Toy Shops and Department Stores.

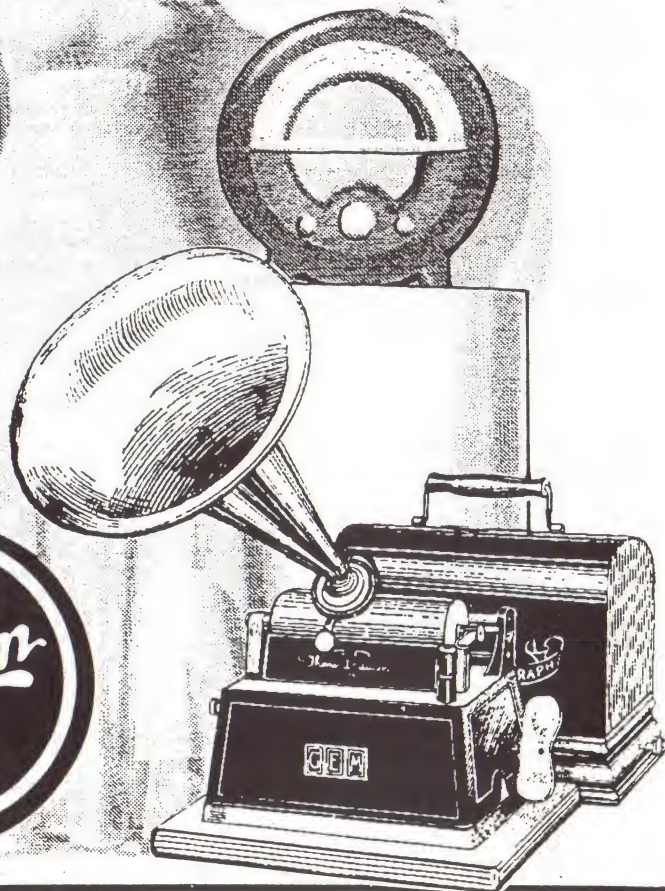
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MECHANICAL MUSICAL INSTRUMENTS

Appraisals given without obligation or charge.
For further information, contact: Jon Baddeley [REDACTED]

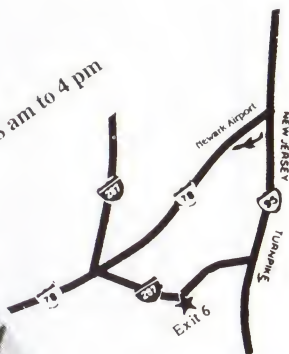
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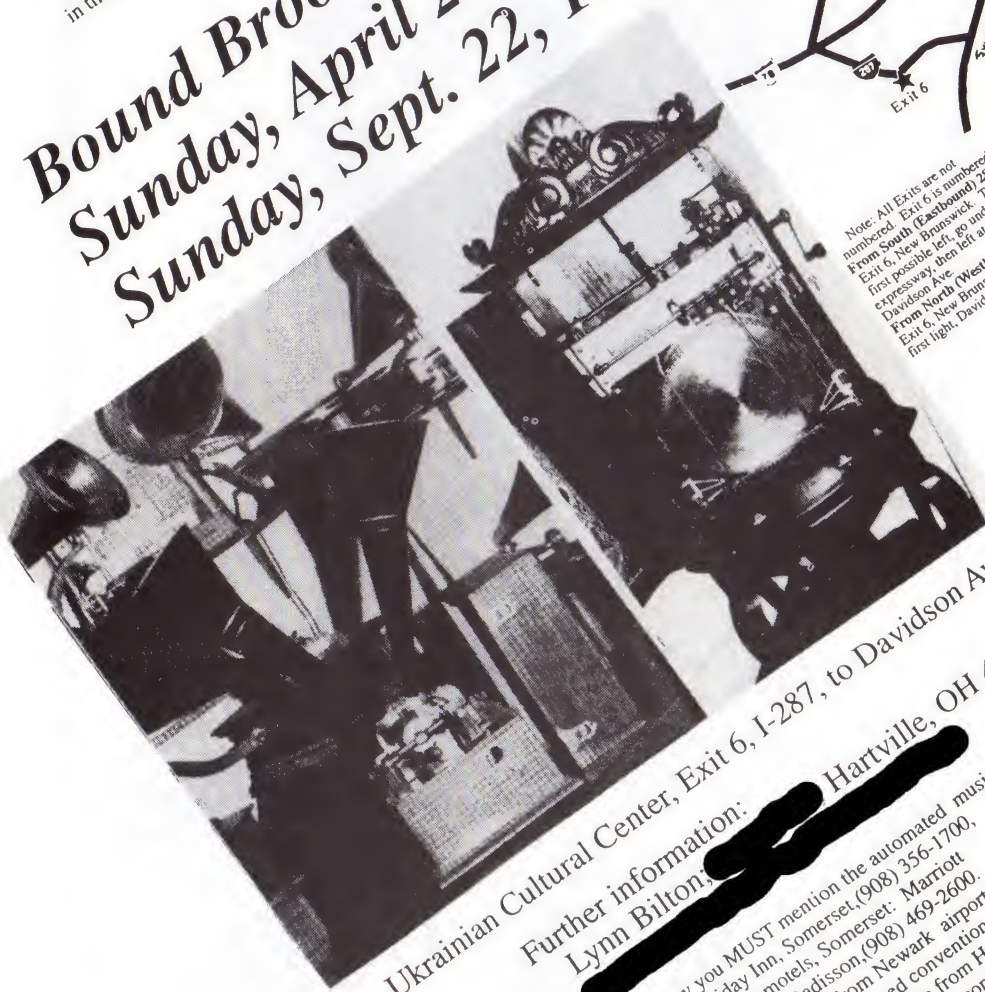
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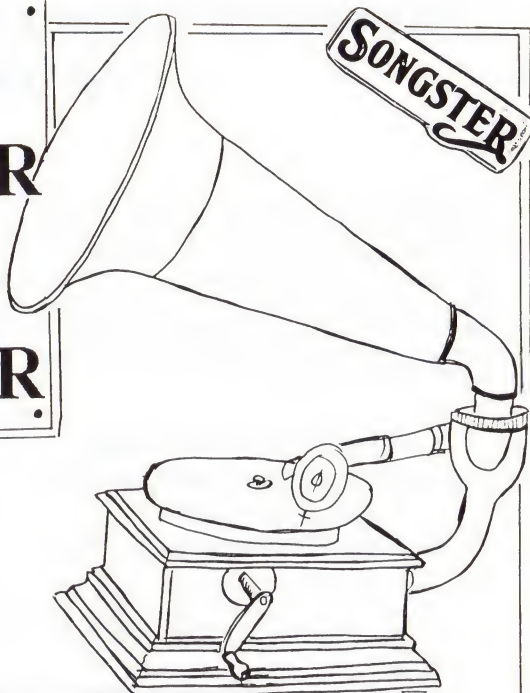
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 numbered. Exit 6 is numbered
 from South (Eastbound) 287.
 Exit 6, New Brunswick. Turn at
 first possible left, go under
 expressway then left at light.
 From North (Westbound) 287:
 Exit 6, New Brunswick. Left at
 first light, Davidson Ave.



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WAS KING GEORGE VI A GRAMOPHONE BUFF? an update

As a follow up to his article *Was King George VI a Gramophone Buff?* in *Hillandale News* No.201, December 1994 Joe Pengelly has sent me a photocopy of a cutting from *The Daily News* of 25th February 1921 giving further background to the story. The photocopy was not suitable to reproduce in this magazine so I have transcribed it as follows:

ETON BOY'S GRAMOPHONE KING & QUEEN HEAR A MUSIC MARVEL WHITE CITY VISIT MANY PURCHASES IN 3½ MILE WALK

The King and Queen and Princess Mary spent two crowded hours yesterday morning at the White City inspecting the British Industries Exhibition.

Much their longest stay was at a stand just inside the Uxbridge road entrance, run by a clever young friend of the Prince of Wales and the Duke of York, who has started a gramophone business in New Bond Street.

At Eton, Arthur Cotton, the exhibitor in question, spent most of his time inventing wonderful alarm clocks and improvements to the mechanism of torpedoes.

When the war broke out this Eton schoolboy submitted one of his torpedo devices to the Admiralty, who were so favourably impressed with it that in 1918 they invited him to undertake research work for the Navy.

THE "THREE MUSES"

"I kept at the job for three years," the young inventor told a "Daily News" representative, "devoting most of my time to sound research in connection with the development of the hydrophone.

"When I went up to Cambridge recently I continued along the same lines, applying my special knowledge to perfecting the gramophone. The result is 'Three Muses' Repeating Gramophone, which has just been put on the market."

"I have heard so much about you from my sons," said the King, when Mr Cotton was presented, "that I was very anxious to know of your work at first hand."

For a quarter of an hour the Royal party listened with delight to the rich-toned music of one of Mr Cotton's machines, which embodies no fewer than thirteen special inventions. Its outstanding feature is an automatic device which enables a record to be played continuously over and over again without the loss of a single note or beat.

QUEEN'S PRESENT TO THE KING

During their two hours' tour the King, Queen, and Princess Mary walked 3½ miles, and made an immense number of purchases.

The Queen presented the King with an exquisite little box of lapis lazuli, to which he took a fancy, and among her personal acquisitions were a doll's bedstead and a small replica of the America Cup.

One of those queer little industries with which London abounds - that of ivory merchants and manufacturing - was found to have a special interest for the King when Messrs. Bowers and Simonett's stand was reached, for the firm have been tenants of the Duchy of Cornwall estate in South London since 1796. They specialise in the manufacture of ivory combs, of which they sold 720,000 last year.

Thank you Joe for providing further background to this unusual story.

Chris Hamilton

PHONOGRAM DUVAL LTD.

by Frank Andrews

Phonogram Duval, Limited was incorporated in London on 26th November 1904 and had its registered office at 15 Arundel Street, Strand, London W.C. A Paris office was at 8 rue du Faubourg, Montmartre. The nominal capital was put at £15,000 in £1 shares. Another office was at 28 Victoria Street, Westminster, London S.W. The Arundel Street address was that of the company's solicitor, who was also its secretary, pro tem.

The board of directors comprised Henry William Daniel, a surveyor; Monsieur Edwarde de Neveu, a commissioner of 42 Avenue Chevreul, Asnières (Seine), Paris and Madame Blanche Duval, merchant of 8 rue du Faubourg, Montmartre, Paris.

The business was formed to acquire the goodwill of the business carried on by Monsieur and Madame Duval for several years at 8 Faubourg, Paris, concerned with the fabrication and sale of phonographs, gramophones, cylinder and disc records and talking machine accessories, along with other rights appertaining to the Duvals in respect of their business.

Under an agreement setting up the company, the Duvals agreed to devote the whole of their time and energies to the new company. At the time the arrangements were being made to acquire plant and machinery which was then soon expected to be in full working order.

Under another agreement, Phonogram Duval Ltd. acquired the undertaking of the Talkophone Syndicate Ltd., including all the existing British patents and patent rights for Europe. The Canadian and American pat-

ents in respect of the Talkophone Box were acquired from Mr Alfred George Curphey.

The directors secured the services of Louis Auguste Oscar Duval to act as manager. The price paid for the business of the Duvals, under the agreement of 15th November 1904, was £3,000 met by the allocation of 3,000 shares in the new company.

The Talkophone Syndicate Ltd. which went into liquidation, was paid by allocation of 2,125 shares, which was paid to the liquidator, Hervey Rimer, then at 28 Victoria Street, London S.W. This company had been founded in 1903 with a capital of £4,500, 4,250 shares being issued as fully paid up. For his patents Mr A. G. Curphey was given 1,877 £1 shares (Nos. 756289-USA & 87333 Canada). 3,332 £1 shares went out to offer to the public, the company being willing to proceed with its business once 1,200 shares had been allotted. By 6th December 1904 1,690 had been allotted and so the company was granted a certificate stating that it could commence business.

On 7th February 1904, The Hon. Alistair George Hay and Ernest Carrington Ouvry were appointed directors and Monsieur E. de Neveu retired. Ten days later the directors were able to announce that the company had bought a factory at Gennevilliers, near to Paris. This works, already equipped with machinery and plant, was to manufacture the company's products. The company gained possession on 1st February and Monsieur Duval and his wife were there hard at work preparing for the manufacture

and delivery of goods. The company had benefited by acquiring the clientele from the former business which had operated the factory.

The factory itself was a single story and was large enough to support four separate adjoining roofs giving it a concertina-like configuration. Two separate, but smaller, buildings adjoined the main workshops, one at each end. The company paid a deposit of £200 for the building, another one of £60 for the machinery and plant and a further one of £230 for the goodwill of the business. The preliminary expenses were just over £137.

In August 1905 the Phonogram Duval Ltd.'s capital was increased to £17,000 by the creation of 2,000 £1 preference shares yielding an interest of 5%.

A New Type of Cylinder Record

I am unable to say precisely when in 1905 the company published its first provisional list of recordings, but they were described as Indestructible Cylinders in Gommonite. In France they sold for 1.50 francs, but I don't know what price they sold for in the U.K. There were seven pages listing records in that *Liste Provisoire*, in which, on page 9, it informed potential purchasers as follows (the translation from French is mine):

"With the aim to give satisfaction to the numerous complainants, from all sides, for a less fragile cylinder record than those made of wax, but yet giving results at least as good, we have, after a long time and patient researching, created our new indestructible cylinders in "Gommonite". [Gomme is the French word for gum or an eraser - the cylinders were, therefore, not made of a material similar to the other indestructibles on sale in Britain.] which satisfactorily meets the requirements for quality cylinder records.

It is, light, durable, loud, clear and unbreakable.

The materials employed are extremely light - gommonite cylinder weighs three times lighter than a wax cylinder, thereby making for economy in transportation costs.

The loudness and clarity of the recordings on gommonite, in comparison with cylinders made of wax, have nothing to fear and their sounds most approach that of actual sounds." "They are absolutely unbreakable, which again makes for important economic savings since the cost of replacement of treasured recordings through broken wax cylinders is eliminated. The material of which they are composed suppresses any fears of loss on that score and they can be handled without any careful precautions. Their life is unlimited since there is no risk of breakages and they are particularly hard-wearing.

The only recommendation is to wipe the cylinders with a piece of woollen cloth, lightly applied with oil, when it is played and then dry it off.

What one has here, therefore, is a cylinder far removed from the delicate and fragile wax cylinders, which at the slightest touch can sometimes be damaged.

In a word, the **Phonogram Duval Cylinders in Gommonite** are the last word in progress.

With our cylinders we cannot too strongly advise that our new reproducer, the **Champion** is used which has been specially designed and which, having an unbreakable mica diaphragm and a real sapphire, makes it one of the most loud reproducers on the market, which is suitable for both wax cylinders and for the Phonogram Duvals."

Artistes

"Our cylinders are recorded by all the celebrated artistes, but most of them, having contracts with other businesses which forbids them from making records for others, we cannot give their names and that is why our recordings are unannounced. But the public will easily recognise their favourite artistes."

In the 1905 *Provisional List* 231 cylinders were listed. As with a number of catalogues in the early years, the titles in each section ran alphabetically with the progression of the catalogue numbers. How was this organised?

The Phonogram Duval numbering system had two divisions with subdivisions according to repertoire. Each subdivision was in both alphabetical and numerical order. For instance, all vocal recordings were in a 3000 series with 3000 to 3123 from Grand Opera (The first was from *L'Africaine* and the last from *Il Trovatore*). Not every number was used in that span of numbers, allowance presumably being made for additional arias from the operas already catalogued, or even for fresh operas to be included. 28 numbers were used. Opéras Comiques and Operettas numbered from 3200 to 3300 ranging from *The Barber of Seville* to *Si j'étais Roi*. The same conditions applied as in Grand Opera but only 18 numbers were used.

The 3400 series was headed Romances and Melodies. Up to 3440 only 10 titles ranging from *Les Boeufs* to *La Voix des Chênes* were issued. One Patriotic Song *La Marseillaise* had the number 3480. Three Religious Songs had the run of 3490 to 3492. Numbers 3500 to 3590 carried songs and monologues, *L'Amour malin* to *Viens Poupoule!* Only 11 numbers were issued. 3600 to 3615 were for Tyroliennes (or Yodels) and only 3600 and 3615 were used.

All Orchestral and Instrumental recordings were in a 4000 series, again subdivided into

repertoire or instruments. Numbers 4000 to 4030 were orchestral selections from Operas and Operas Comiques, with 19 items from *L'Africaine* to *Il Trovatore*. 4050 to 4080 were more orchestral recordings with Overtures, Fantasias and Miscellaneous items. The 20 numbers used ran from *Alarme de Nuit* to *Sur le Bosphore* (P. Lincke). 4100 to 4140 were recordings of Military Marches of which 32 were included ranging from *Mes Adieux au 63e* to *The Washington Post*.

Recordings for dancing were also subdivided. Polkas were on 4200 to 4215 with 10 used. Mazurkas were on 4250 to 4270 with 10 issued. Waltzes were on 4300 to 4345 with 25 used. Schottisches were on 4350 to 4357 with 5 used. Quadrilles and Lancers were on 4360 to 4364. In this category a set would have two or more cylinders with the same number allocated. Thus 4360, *Madame Angot Quadrilles*, comprised three cylinders with the same number allocated. 4362, *Orpheus in the Underworld Quadrilles* also had three cylinders and 4364, *Les Lanciers*, comprised five cylinders.

Solo Cornet numbers ranged from 4400 to 4417 but only 9 were issued. Flute solos were on 4450 to 4473 and again only 9 were used. Flute and Violin duos had one entry with 4480 and Flute and Oboe duos also had only one entry with 4485. Violin solos ran from 4505 to 4509 whilst a Banjo solo, described as *Guitare Nègre*, was listed as 4525. Lastly 4550 featured a *Hunting Fanfare*.

I am not sure when Phonogram Duval Ltd. started to issue disc records. However Duval Limited (probably a subsidiary of Phonogram Duval Ltd.) began selling disc records labelled *Duval Limited*. They had black labels printed in gold and bearing the emblem of an eagle. The labels also carried the word 'Imported'. Such a word, printed in English, probably indicated the discs were imported into Britain. Unlike the cylinders,

the one disc I know about had the artiste's name on the label. Her name was Madame Laute, a soprano of the Paris Opera House. I expect that the cylinders were sold in this country by what, after all, was a London registered company, but I have never come across a mention of them in any of our trade periodicals of the time, nor have I seen mention of the discs for that matter.

At the end of March 1906, Marc Froment Meurice, E. C. Ouvry and A. G. Hay were allotted some fully paid up shares in the company for "services rendered". 1,000 ordinary; 475 ordinary and 200 preference; and 200 ordinary respectively. A Mr E. Thubron was given 100 ordinary shares as a "commission". I have never found out what the services rendered were, but on 1st April 1906 more shares were allocated as "commission": 100 to Thubron and 100 to a Mr Peter Arnold Ouvry. By now the major shareholder in the company was Ernest Carrington Ouvry for at 31st December 1905 he had already 6,816 ordinary shares and 2,000 preferential shares, more than all the other shareholders put together.

On 27th December 1906 it was confirmed that the capital of the business had increased by another 5,000 shares, bringing the capitalisation up to £22,000 from which Ouvry received another 2,000 shares for more services rendered, with Alphonse Bolemann, the manager at 13 rue du Faubourg, Montmartre, Paris, being given 150 shares for the same reason.

On 11th November 1907 Ouvry's stockholding stood at 10,237 ordinary and 2,000 preference shares. The Board of Directors, in London, were himself, Blanche Duval, The Hon. Alastair George Hay and Marc Froment Meurice. They confirmed that the business be voluntarily wound up on 30th July 1907. Charles Holland, who had been the company's solicitor from the beginning, was appointed liquidator.

The final meeting of the company was held on 22nd November 1909 to hear how it had been satisfactorily wound up.

If you have any Phonogram Duval cylinders or Duval Limited discs, would you please send in physical details to the Editor plus any titles, catalogue numbers, repertoire and details of artists.

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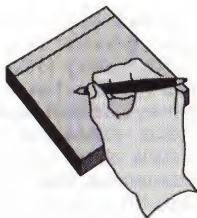
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LETTERS



Marx Toy Gramophone

Dear Chris,

I was pleased to see Dave Cooper's article on the Marx Toy Gramophone in the February issue of *Hillandale News* as it confirms that I am not the only eccentric collector in the Society. Being interested in all aspects of recorded sound, but with limited space and budget, my collection ranges from an Edison Gem Model C to a late 50s/early 60s record player. In between there are modest collections of gramophones, needle tins, fibre needle cutters and sharpeners, sound-boxes, ornaments, postcards, record cleaners etc. I find this more fulfilling and affordable than specialist collecting and can now confess to being another Marx owner!

I have the model which Dave describes but also have another (earlier?) model - the Lumar Mechanical Toy Gramophone - which has a clockwork motor and is coloured blue with cream attachments. Further, I have a Playola Record Player, also in blue and cream, manufactured by Selcol, the maker of Gala Goldentone records. An instruction leaflet with this player lists Goldentones at three shillings each. These last two gramophones are 'pear' shaped as opposed to the rectangular Marx.

Dave mentions the Goldentone 6" records up to GG48. After this there was a Nursery Beat Series from GG49 to GG54. This last item was entitled *Dance and Sing Mother Goose with a Beattle Beat* (1964). There was also a series of Gala 7" Nursery Records in black plastic with cardboard picture sleeves which was numbered from LYN 1691 to LYN 1739 and dated 1968.

I would guess that I am a generation removed from Dave, as it was my children who had a toy gramophone in the 60s. I can't remember if it was a Marx as it is long since gone. I do recall the needles used for it at that time and have since acquired some more. They were called Polar Bear Needles and came in a plastic box of 50 featuring a bear on the lid. They had a red

shank, were made in Germany, and were supposed to play 20 sides per needle.

I have not come across the Magic Record or player but from the illustration shown it appears to be being played manually with a knitting needle! However the record maker, Rafael Tuck, also produced *Tuck's Gramophone Picture Postcards*, which were postcards with a flimsy black record attached. The whole card was placed on the turntable to be played - with difficulty! At a price of one shilling for a packet of four cards and 1½d postage required, these would be from a much earlier era.

Having confessed to eccentricity this far I will now admit to owning a Corgi battery-operated toy record player for 45rpm records with integral amplifier! Children's records at 45rpm are much easier to acquire, those at 78rpm being almost impossible to find now.

In conclusion, children of today have CD players, those of the 60s had Marx. I had to put up with a portable wind-up. I wonder what became of that?

Yours sincerely,

Tony Voysey, Dursley, Gloucestershire

Dear Chris,

I would like to thank Dave Cooper for this informative article on the Marx Toy Gramophone in *Hillandale News* No.208, February 1996. Mine is also in red moulded plastic, but no name or factory marks are to be found on it. I do not know if those gramophones were imported into Scandinavia. Mine was bought in England.

I enclose a photograph of my machine.

Cheers,

Rolf Rekdal, Eresfjord, Norway

'The Crapophone'

Dear Chris,

The first sight which greeted me at the recent Communications Fair at Birmingham was a veritable mountain of pseudo gramophones that almost reached the ceiling, all glittering and new. My vain hope was they would, like Cinderella's coach and horses, return to their original state and become a heap of worn-out portables.

Over the past 10 years I have fitted many a hundred a gramophone mainspring, but recent

experience has taught me to be extremely cautious of the telephone enquiry which starts "I think my gramophone has broken and someone tells me that you can fix it." I usually ask "Is it a horn gramophone? Does it have a brass horn?" A few more pertinent questions usually reveal whether it qualifies as a pseudo gramophone. If that is the case I apologise and explain that I like to guarantee my work and in this case I cannot. My guard has been penetrated on just six occasions and in every case I have regretted the lapse of vigilance. By coincidence my latest lapse lay in my workshop at the time the Birmingham Communications Fair.

Few enthusiasts will have doubts about the identity of 'The Crapophone', but for those who do let me explain. These machines are reproduction gramophones, many of them from the Indian subcontinent, which are built around motors from old gramophones. The early models also used the original tone arms and sound-boxes botched onto a poor quality cast back-bracket. Recent ones have newly-made goose neck tone arms and sound-boxes. The sound-boxes usually have the words *His Master's Voice* stamped on them and there is often a poor quality HMV trade mark transfer on the case, but many have a more innocuous emblem.

In the course of my repair work I have seen many motors in varying states but with the exception of a few of the poorer quality continental motors, most can be restored quite easily to a fairly good state or better. This is hardly surprising when you reflect on the fact that most British gramophones were bought and used extensively in the 1920s, little used in the 1930s and had a second coming in the 1940s, before being put away. This is very little use for a motor often made to such a high engineering

standard. In third world countries the picture is quite different. A gramophone bought in the 1920s is likely to have been used for up to fifty years before being supplanted by the cheap battery-powered transistor radio in the late 1960s. Economists sometimes talk about the 'Trickle down effect' which may have some economic validity or not. One thing that is clear is that the 'Trickle down effect' does apply to the gramophone in the third world. A gramophone bought in the 1920s would be bought by a fairly wealthy person but from there it would move steadily to poorer people without electricity, ending up in the poorest areas. The standards of maintenance and repair would reflect the 'trickle down' ending up with cobbled handyman work. Quite simply many of these machines are completely worn out and even damaged by so-called repairs.

I believe that seven out of ten of these machines sold in this country are sold as genuine gramophones, and in view of this, I would hope that every member of this society would discourage the sale and maintenance of these pseudo gramophones.

Yours sincerely,
K. Priestley, Holmfirth, West Yorkshire

{The Indian subcontinent is not the only source of these machines. A few years ago an antique dealer in Edinburgh was selling such machines which he had made for him in Scotland. They all had new brass horns, tone arms and sound-boxes from broken-up gramophones and a Gramophone and Typewriter Ltd. transfer. They were priced at around £500 each. However you have raised a valid point. I believe we should do all we can to prevent more unsuspecting punters being conned by such practices. Perhaps the Society should institute a quality standard for dealers. What do you think? Ed.}



Rolf Rekdal's Marx? Gramophone

Just for the Record

Dear Chris,

I came across the enclosed poem recently and because I am sure that many members of the Society will enjoy reading it I wrote to the author asking his permission to submit it for publication in our journal. Mr Hull gladly gave his consent saying that mechanical gramophones are very close to his heart. He has written four books of nostalgic poetry details of which can be obtained from Mr R. E. Hull, [REDACTED] Northfleet, Kent DA11 8DW. All proceeds go to the Kent Blind Association.

Yours sincerely,

Helen Ball, Mildenhall, Suffolk

Just for the Record

With more records than Charlie Chester, by
our aspidistra,
We had a gramophone with a great big horn,
our joy and pride.
We'd lovingly dust and polish it. Oh! how we
used to cherish it,
As we turned that squeaky handle on the
side!
We didn't need a volume control...perhaps
they wasn't allowed,
They sold tins of needles all labelled,
medium, soft and loud.
Mum shouted, "Mind those needles!" as they
dropped around my socks,
"Pick 'em up you little devil, they cost one
and six a box!"
We didn't need a licence, with no pictures
there to see,
Except that little dog looking down a horn, if
you had an H.M.V.!
Everyone had "The Laughing Policeman" and
"In a Monastery Garden"
Sometimes the record hiccupped, without even
saying "Pardon!"
Once the needle stuck, and caused great
alarm,
"With her head tucked underneath her
arm...her arm...her arm...!"
Then the gas ran out, and Mum said it wasn't
funny,
She couldn't find the blessed slot in which to
put her money!
"With her head tucked underneath her
arm...her arm...her arm!"
"With her head tucked underneath her arm!"
Pop records these days are full of pornography,
But that just wouldn't have done at all, for our
old phonograph,

A little boy sang sweetly, "Will the Angels
Love Me daddy,
Up in Heaven Like My Mother Used To Do?"
And in George Formby's finger flickers, he
never once said "Knickers!"
And Bing Crosby sang a different kind of
blue,
You don't see many now these days, and the
kids would only laugh,
And call those old records corny, old
fashioned rubbish and daft!
But I've got one here beside me, and I'll
never let it go,
For without that old fashioned rubbish,
They'd have had...no stereo!

From *Shrimps for Tea* © R. E. Hall

Fred Gaisberg's Shopping List

Dear Chris Hamilton,

I was intrigued by Fred Gaisberg's 'shopping list' in *Hillandale News* No.207, page 414. The item shown as 'coal oil' must surely refer to something like Naphtha, which is a coal gas-works product; rather than to paraffin, which is a petroleum product. I see from Note 27 that naphtha is one of the products distilled by Messrs. J. Burrough. Could it have been used as a wax solvent in the coating process for the zinc plates prior to recording? Perhaps a reader with a better knowledge of chemistry would care to comment. Also, can anyone explain why the list does not include wax?

Yours sincerely (without wax!)

Adrian Tuddenham, Southdown, Bath

Dear Chris,

I have just shook the 600 ohms with Adrian Tuddenham about the lack of wax on Gaisberg's 'shopping list'. You query 'coal oil', was it kerosene? Cole or colza oil was a rape or similar oil for lamps and makes a good etch-resist when heated! Let a frying pan go critical and see what I mean! I've just dug in the *Oxford Dictionary* and learnt 'Kero' is Greek for wax - O dear. But an old Fergy's carburettor is easier to clean than a chip pan. Anyway Chris, I doubt 1898 paraffin was as well-refined as today's. I suppose the gasoline further down the list would make a Wartburg pre-ignite. Makes pretty hairy reading anyway, but it can't beat Berliner electro-plating cyanide mixes for "C. O. S. H. H." non compliance.

Cheers, yours acetately,
John Gomer, Colchester, Essex

Dear Chris,

I am grateful to Messrs Tuddenham and Gomer for an opportunity to expand upon what I thought I had safely abandoned as an innocuous note against one small item in Gaisberg's list of purchases.

The whole business of identifying old-fashioned chemicals seems to be strewn with vagueness, largely due to a combination of imprecise popular terminology and an actual variability in their manufacture and composition -- especially of such things as day-to-day organic fuels and solvents. In the particular case of *coal oil*, I found it safest to attack the problem at first from a dictionary point of view: quite simply, dictionaries record *actual* historical usage of words and phrases, based on specific references, without any prejudice about what the words should have meant in an ideal world. The definition which I took as a starting point is in the new edition (1989) of the *Oxford English Dictionary*.

in N. Amer., petroleum, or an oil refined therefrom, as paraffin

with quotations ranging from 1926 to 1966.

Following up the American connection (taken as suitable context for Gaisberg's usage), I went to Webster's *Third New International Dictionary* (1986) and found:

1. petroleum or a refined oil prepared from it.
2. chiefly Midland and South [USA]: KEROSENE

This in turn led to

kerosene or kerosine: ... usu. obtained by distillation of petroleum... used... as a solvent or thinner.

Similarly, the *Dictionary of American English on Historical Principles* (University of Chicago Press, 1936), gives for *coal-oil*:

petroleum or oil refined from it, esp. kerosene

The *Dictionary of Americanisms* (Oxford University Press, 1951) gives an almost identical definition.

Finally, *The New Encyclopedia Britannica* (1993) yields the following descriptive and historical information, which shows the origin of the appellation "coal" used for a *petroleum*

product, and its distillation relationship to modern naphtha:

Kerosine, also spelled KEROSENE, also called PARAFFIN, PARAFFIN OIL, or COAL OIL. Flammable pale yellow or colourless oily liquid with a not unpleasant characteristic odour. It is obtained from petroleum and used for burning in lamps and domestic heaters... and as a solvent for greases... Kerosine was first manufactured in the 1850s from coal tar and shale oils... Because of its use in lamps, kerosine was the major refinery product until the automobile made gasoline important. Chemically, kerosine is a mixture of hydrocarbons...

Naphtha, any of the various volatile highly flammable liquid hydrocarbon mixtures used chiefly as solvents and diluents... In modern usage the word naphtha is usually accompanied by a distinctive prefix. [Coal-tar naphtha... Shale naphtha...] Petroleum naphtha is a name used primarily in the United States for petroleum distillate containing principally aliphatic hydrocarbons and boiling higher than gasoline and lower than kerosene.

I hope that all this goes some way to justifying my brief explanatory note, that *coal-oil* for Gaisberg would have probably meant *kerosene* (*paraffin* in British usage). Presumably any supplier of the time would have been able to understand his request. I too have assumed that the coal-oil was used as a solvent for wax.

As for the "shopping-list" not including the wax, this is something which had indeed struck me as an important omission. But Gaisberg's listing can hardly be said to be exhaustive: the details just ebb and flow (along with the presumed accuracy of the dates). The downright dangerous suggestion of boiling down a plant-based oil to act as an etch-resist is intriguing (and might even work) -- but I'd hate to think of the difficulties in controlling its mechanical and chemical properties (never mind the qualms of the housekeeper at the Cockburn Hotel!).

Yours sincerely,
Peter Adamson, St.Andrews, Fife

REPORTS



London Meeting, August 17th 1995

The Second World war was, for many people, a very tragic period. Fifty years have passed since, and the media have been exploiting what, for many, is best forgotten. Overlooked, alas, was the anniversary of the death of John McCormack, in Dublin, on September 16th 1945. Having achieved the rare distinction of being instantly recognisable by most, as a name and interpreter of Irish ballads, John stands with the great names which abounded during and after the Edwardian period.

Our presenter, the Society's Chairman, Dr Peter Martland, chose to deal with specific myths concerning John McCormack's recording career. Himself an avid collector, Dr Martland is an academic with the authority to request, whilst visiting the Edison Foundation, to view any surviving London recording ledgers for the year 1904. Peter chose to share with us some of the research he had undertaken, in spite of the short notice he had been given after Timothy Massey, who was originally scheduled to give the anniversary programme, called off.

John McCormack sang at the St. Louis Exhibition in America in 1904, but by September was in London, where he made records for the Gramophone Co. Ltd. He also visited the London agents of Edison, The National Phonograph Co., who issued nine titles on cylinders. McCormack also recorded ten issued titles for Edison Bell before departing for his studies with Sabatini in Italy. On his return in 1906 he found that Edward Lloyd was recording all the Irish titles that the Gramophone Company needed for what in those days was a very small market. Edison Bell had meanwhile become Edison's London agents and they declined to offer to record him. However Russell Hunting, who had been Recording Director for Edison Bell in 1904, had by 1906 become involved with the Sterling Record Company and John McCormack recorded some titles for that company, of which six were published. John then

signed a six-year contract with the International Talking Machine Co. in which he agreed to record twelve titles per year for issue on their 10 $\frac{3}{4}$ " Odeon label. When the Sterling company ceased trading Pathé took over some of their recordings and released them as discs in 1908. Two of McCormack's Sterling titles appeared in this way.

John first toured America in 1909, and although he appeared regularly at Covent Garden for the seasons of 1907 to 1914, from 1914 until 1924 he toured extensively in the U. S. A., travelling by train and giving ballad concerts in the smallest of towns. He attracted large audiences, many of whom were Irish immigrants, far from home. Victor approached McCormack to record for them and they purchased his contract from The International Talking Machine Co. in 1910 for a reputed £2,000. Although the Victor contract ran well into the 1930s John made no more recordings for them after 1929. His refusal of the request for new titles to boost his record sales combined with the economic recession on both sides of the Atlantic meant that his royalties almost disappeared.

The programme concluded with part of the 1929 film *Song of My Heart*, in which John McCormack's artistry was displayed along with the atmosphere of those American ballad concerts, that made up so much of his life.

The Society is indebted to Peter Martland, who set aside other pressing commitments to give such a memorable programme entirely fitting to the occasion. After giving Peter a well-deserved applause the audience reluctantly left for home.

George Woolford

London Meeting, September 21st 1995

Nigel Douglas, who presented our September programme in Exhibition Road, is one of those rare breed of speakers who have the audience enraptured before they have even removed their overcoats. Not surprisingly, the well-known singer and broadcaster, instantly felt at home amongst fellow enthusiasts.

Scarcely reading from his books *Legendary Singers* and *More Legendary Singers*, a verbatim account of several artists ensued, with recorded extracts played from the CDs produced to compliment the books.

We commenced with Jussi Björling, an artist aptly described by Mr Douglas, as having a "voice heavy

with unshed tears". Parts of his career were outlined, including his childhood appearance with his brothers in America, recording for Columbia as the Björling Trio. Nigel related how Björling was lazy and disliked rehearsals. Apparently the drink didn't affect his voice, although he could on occasions hardly stand, moments before giving a faultless performance.

The next artist Nigel covered was Kirsten Flagstad. She was apparently a late starter. Wishing to fight fate, the card given to her by Otto Kahn, Chairman of the Metropolitan Opera in New York, was thrown away because she failed to recognise his name. On meeting Giulio Gatti-Casazza, General Manager of the Metropolitan Opera, New York, some time later (five years) she was given an audition. This was so successful that she was given a large list of rôles to learn for her launch in New York four months later. Mr Douglas describes Flagstad as a 'dramatic soprano'; certainly she appears to enjoy herself during her Wagnerian rôles.

Most artists cut their vocal teeth in a church choir; not so with Ezio Pinza, who retired from cycling just in time to enlist for service in the Great War. With his war service completed he began singing lessons. He was heard by Toscanini, who immediately engaged him with the La Scala Opera Company, Milan, where his good looks and artistry kept him well-occupied. Pinza was involved with many escapades with the leading sopranos, who soon learnt that Mr Pinza carried on his stage vocal love-making after the performance!

Of Louisa Tetrizzini, one can only marvel that, imitating her older sister, such artistry could exude from such a plump little lady. Originally waisted, the pasta that Tetrizzini was so fond of padded out the curves, making the consumptive Violetta a little hard to believe in, but when Tetrizzini portrayed Violetta, the audience soon forgot the visual aspect, and was entranced by her voice. Tetrizzini outsang her rivals for the first 20 years of the century, but affected by the recession caused by the Wall Street crash, her public and recording career sadly ended. But we are left with a wealth of gramophone recorded gems to remember her by.

The evening concluded with Beniamino Gigli, a young tenor who was protected from the effects of the Great War by being enlisted in the Signals Regiment. Typically, Gigli himself stated that "apart from my voice, there was never anything particular about me". Again the wealth of the recorded legacy of this artist enriches our lives. His long career is well documented and we ended the evening with the *Improvviso* from *Andrea Chenier*.

None of us wished the evening to end, so Mr Douglas continued to answer questions posed by

the audience and relate anecdotes about the singers. Reluctantly at 8.45pm proceedings had to come to an end and things had to be packed up and the room cleared, but this took another fifteen minutes. This was an evening thoroughly enjoyed by all who attended.

George Woolford

London Meeting, February 15th 1996

In his talk on *British Pianists* with musical illustrations Jonathan Dobson started with a short history of early British-made pianos from 1780-90 when London became a busy piano-making centre, attracting the top continental players to instruments by Clementi, Cramer and Broadwood. While the Viennese pianos of the day made a light sound and were easier to play, the British were bright and sonorous and attracted those who wanted to show off the instruments and themselves.

The Royal Academy of Music was founded in 1822, the earliest in the capital. Its first piano professor and later principal was Cipriani Potter. He gave the introductory performances of Beethoven's 3rd and 4th Piano Concertos in this country; Potter's best-known pupil was William Sterndale Bennett, and his pupil was Tobias Matthay whose surviving pupil today is Moura Lympamy. Probably his most successful was Harriet Cohen, while another, York Bowen taught at the Academy, but probably failed to make a greater mark outside because of his English name.

Joseph Holbrooke trained with Frederick Westlake at the R. A. M. while Herbert Fryer was tutored at both the R. A. M. and the Royal College of Music. It was thought that having wide fingers led Fryer to early public retirement, but a brilliant career as a teacher.

Evelyn Howard-Jones was a pupil of the R. C. M. and a friend of Delius and played his instrumental music. He was noted in the German classical field.

Harold Samuel of the R. C. M. had studied with Mathilde Verne (b. Wurm), a pupil of Clara Schumann. She was thought to be the best in Bach. Adela Verne was Mathilde's sister and had also played to Clara Schumann. Another of Mathilde Verne's pupils was Solomon.

Frederick Dawson was a British pianist who never became widely known. He was very polished and would probably have made a greater impression if he had enjoyed better health. He left only 2 10" Edison Bell records.

A number of English pianists went to Leschetizky including Catherine Goodson, Clifford Curzon and Marie Novello, who greatly impressed him but who died much too young early in 1927.

The last two artists we heard hid themselves behind pseudonyms ; "Percy Kirkham" and "Charles Goodall".

Most of the recordings were bright and forward. It is surprising how few discs remain of these gifted players.

Our speaker obviously enjoyed his career in music and shared his enthusiasm with the audience who showed their appreciation with plenty of questions. The records played were:

Columbia DX 444 *On Surrey Hills* (Matthay) Tobias
Matthay

Columbia DX 1109 *A Mountain Mood* (Bax)
Harriet Cohen (the dedicatee)

Vocalion X 9511 *Short Study* (Moscheles) York Bowen

Vocalion K 05146 *Arabesque* (Bowen) York Bowen

Piccadilly 5078 *Rangoon Rice Carriers* (Holbrooke)
Joseph Holbrooke

Vocalion X 9173 *Prophet Bird* (Schumann) Herbert Fryer

Columbia 4429 *Capriccio in B minor*, Op.76 (Brahms)
Evlyn Howard-Jones

HMV D 1196 *Prelude in D minor, Book 1* (Bach)
Harold Samuel

Columbia L 1212 *La Jongleuse* (Moszkowski) Adela Verne

Columbia LX 57 *La Leggerezza* (Liszt) Solomon

Winner 3381 *Bee's Wedding* (Mendelssohn)
Frederick Dawson

BBC Broadcast *Blumenstücke* (Schumann)
Catherine Goodson

Winner 3609 *Danse Negre* (Cyril Scott) Marie Novello

Beltona 642 *Liebestraum* (Liszt) "Percy Kirkham"
(may be Maurice Cole)

Zonophone 670 *The Dying Poet* (Gottschalk)
"Charles Goodall"

(with unnamed partner, duet on one piano)

Annual General Meeting of the Midlands Group, Saturday 20th January 1996.

Chairman Eddie Dunn in his annual report considered we had enjoyed another successful year with good attendances at all meetings. The uncertainty over continuing to use our present venue (Carrs Lane Methodist Centre, Birmingham) for our meetings had been resolved. The list of speakers wishing to present programmes had grown so much that there were more than there was time available. What with all these benefits and the opportunity to talk 'shop' to each other (plus tea or coffee during the evenings) we can look forward to a successful 1996.

Treasurer Roger Preston reported a healthy balance in the Group's bank account. The two local record fairs we held had contributed to this. The meeting then went on to re-elect the management committee 'en bloc'.

Following previous practice we had no set entertainment programme for the evening. Many of those present had brought along some of their favourite items to share with the rest of us.

The variety of the offerings was wide-ranging and perhaps the most surprising (and entertaining) item was the playing of a tape by one person of his own jazz composition, prepared on computer. (What would Edison and Berliner have said?)

Amongst the artists and bands we heard were Adelina Patti, David Munrow (Medieval Music Expert), Robb Wilton, Savoy Orpheans, John Kirby Band, Spike Jones Orchestra, Mary Martin and son Larry Hagman, Benny Goodman Orchestra, Lou Watters Yerba Buena Jazz band, Erskine Tate's Band and Jimmy 'Schnozzle' Durante.

Time ran out before we could hear all that had been brought for us to hear. What did we miss?

Geoff Howl

A London Correspondent



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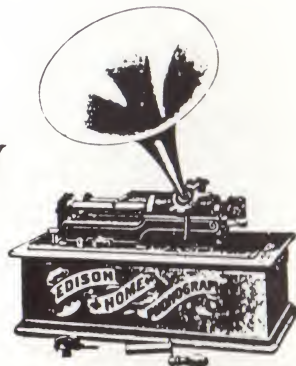
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Hillandale News

No 210 JUNE 1996



MECHANICAL MUSIC

Tuesday 30th July 1996



A G&T. Oak Gramophone pedestal sold recently at auction for £2500.

Phillips hold regular sales of Mechanical Music and related items throughout the year. Entries are currently being accepted for inclusion in our sales throughout 1995.

If you have any items that you would like to be included or would like to find out more about Phillips' services, please contact Anthony Jones.

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Hillandale News

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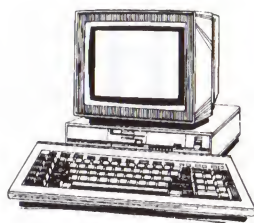
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Front cover illustration: Giuseppe Creatore.
See Frederick Williams' article on page 46.

EDITOR'S DESK



Accessories

With this issue we start a new occasional series of articles on accessories. The first one, called *You Are An Accessory*, is by Dave Cooper. This has been a side of our hobby that we have rather neglected in *Hillandale News* in recent years. Accessories cover such a wide field that I am sure many of us are unaware of the existence of quite a number of them; so I hope Dave Cooper's article will stimulate more readers to write articles about accessories in their collections.

Cordex Binders

When the size of *Hillandale News* was increased to 40 pages with issue No.200 of October 1994 we did not anticipate that the new size would pose problems with fitting 12 issues of the journal into the current Cordex Binders. However I am pleased to announce that George Woolford has arranged with the supplier of the Cordex Binders to provide us with a binder with a widened spine to accommodate 12 issues of the 40-page magazine. He has ordered a supply of these and they will be in stock soon. We have not yet been advised of the price. However we should be able to give the details of the new price in the next issue of *Hillandale News*.

Midlands Group and Northern Group

A joint meeting of the two groups will be held on **Sunday 30th June 1996** in the Newhampton Inn, Riches Street, Whitmore Reans, Wolverhampton at **2.30pm**. The Newhampton Inn is a CAMRA recommended 'real ale' pub. There will be two recitals. Phil Bennett will give a programme called *Rare Jazz on Record* and Gordon Biting will present a programme called *Tenors of the Century*. The programmes will feature rare jazz and operatic recordings on both disc and cylinder. A selection of machines will also be on display. All will be welcome and I urge as many readers as possible to support this event. Anyone requiring further details can contact **Phil Bennett on 01902-743946**.

Please note that material intended for inclusion in *Hillandale News* must reach the Editor not later than **six weeks before the first day of the month of issue**.

Hence the deadline for the **August 1996** issue will be **15th June 1996**.

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Views expressed in this magazine do not necessarily reflect those of the Editor.

THE COLUMBIA GRAPHOPHONE COIN SLOT MODEL AS

by Mike Field

The Columbia Graphophone Type AS first appeared in 1898 and was basically a coin-operated Type A (later AT). It used a similar motor with additional parts and the same top works with modifications.

The basic principle of the early coin-operated machines was to prevent the motor being wound unless a coin was inserted. Figs. 2 and 3 show views of the underside of the coin chute and winding mechanism. Arm **A** consists of a strip of steel with a fork fashioned at the coin chute end and shaped like a pawl to engage ratchet **B** at the other. The weight on the ratchet side of the pivot is greater than the weight on the fork side ensuring that the arm will always drop onto the ratchet under gravity thereby preventing the spring being wound. In this initial state the fork is in the up position. When a coin is dropped, the extra weight of the coin overcomes the asymmetrical weight distribution of the arm to move the forked end downwards and so release the ratchet. At this stage the forked arm does not move down fully, which ensures that the coin is held and the ratchet kept in a disengaged position during the winding.

The operator can now wind up the motor. As winding proceeds, the peg **C** on the wheel on the spring arbor engages the star wheel **D** and moves it one leaf per revolution. When the peg engages the solid part of the star wheel, the motor cannot be wound further. The winding handle is made such that excess pressure will cause it to slip thereby preventing damage to the mechanism.

This process will get the motor fully wound

but there are other operations to carry out. This is where the extra gear wheel **E** comes into play. This wheel, supported in the casting, is driven by a pinion fixed to the spring arbor shaft, and incorporates a peg **F**.

As winding begins, the wheel rotates until the peg contacts the tail of an arm attached to the right-hand side of the lift bar **H** which is free to rotate around the front sleeve on which the reproducer carriage **L** slides. Unfortunately this "tail" cannot be seen in the photograph. It is part of the extreme right support of the lift bar and passes through the top works and the mounting plate so that its end will contact peg **F**. There is a projection **M** at the top of the end support which can pass through a cut-out portion of the spring-loaded plunger sleeve **J**. The edge of the projection is in contact with the right-hand edge of the cut-out part of the plunger. (See Fig. 1)

As the wheel rotates, the peg forces the tail to move, rotating the lift bar **H** around the sleeve thus causing the front of the bar move upwards. The bar, which is under the tension of the small coil springs at each end, does two things more or less simultaneously. First it allows the small bent rod **I** to rise which releases the governor and allows the motor to start. Second it pushes the reproducer lift lever upwards which causes the reproducer to contact the cylinder. The position of peg **F** is critical and must release the motor as the machine is fully wound up. Once the edge of the projection **M** at the top of the right-hand side of the lift bar **H** has cleared the edge of the cut-out part of plunger **J**, the action of the

spring in the plunger causes it to move to the left. Since the cut-out part of the plunger is no longer under the projection at the end of the lift lever, rotation is prevented and the lift bar is held in the operating position.

When the motor starts, wheel **E** also rotates and peg **F** will in due course contact a spring-loaded lever **G**. This lever is in contact with arm **A**. As the rotation continues, the lever **G** is depressed tilting the fork end of arm **A** further downwards to release the coin. The machine can once again not be wound up without a new coin.

As the playing of the cylinder nears the end, two things are still required. The motor must be stopped, the reproducer lifted off the cylinder and the reproducer carriage **L** returned to the start position. These actions are triggered off by the spring-loaded plunger **J**. As the carriage moves to the right during playing, the right-hand side will eventually come into contact with the plunger. As the motion continues and the carriage pushes the plunger into its housing, the cut-out portion moves to the right. The lift bar is released from its operating position when the projection at the top end is able to rotate through the cut out in the plunger as it comes fully into position. as the lift bar is

spring-loaded, the front will move downwards pushing the bent rod **I** down to stop the motor and also pulling down the reproducer lever to lift the reproducer off the cylinder.

Not visible in the photograph is a long coiled spring which is attached to the left-hand side of the top works casting and to the left-hand side of the bottom of the reproducer carriage. As the cylinder is played the spring is extended and when the plunger releases the lift mechanism and so disengages the feedscrew, the spring pulls the carriage back to the start position of the adjustable collar **K**.

Although the mechanism is ingeniously simple, the carriage return system is its Achilles heel. If the spring is too weak, the carriage will not return to its start position; if it is too strong the motor will either slow or the feed nut will slip. The need for the exact adjustment of the spring tension, the plunger position and the start position collar must have been an ongoing task. There are no reports on reliability, but the mechanics of the day must have been busy!

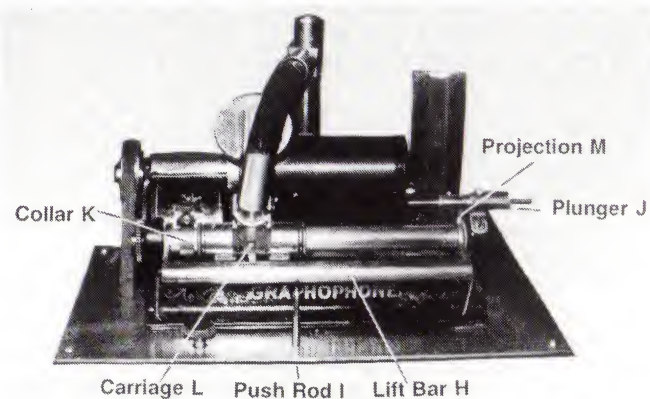


Fig.1

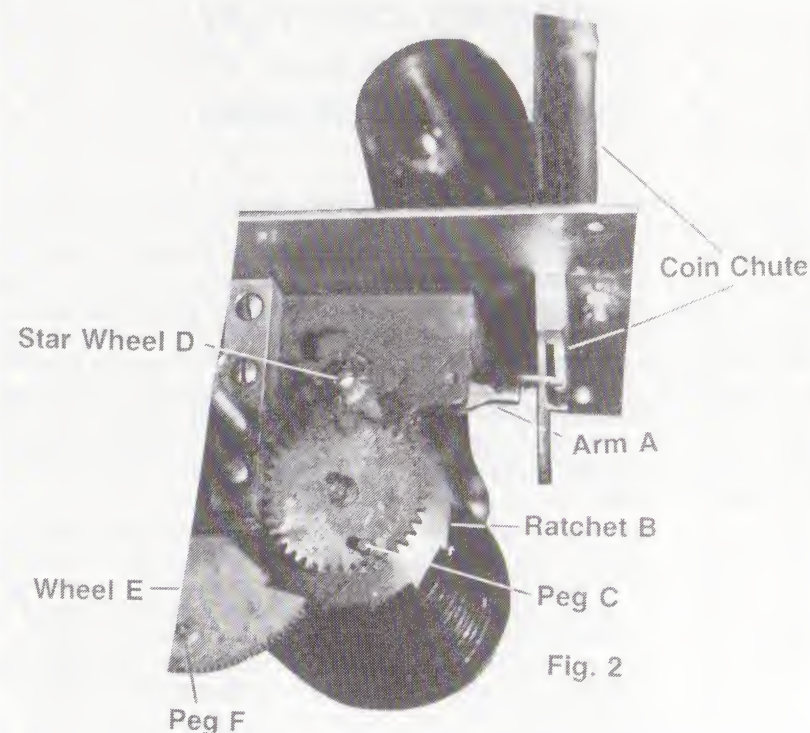


Fig. 2

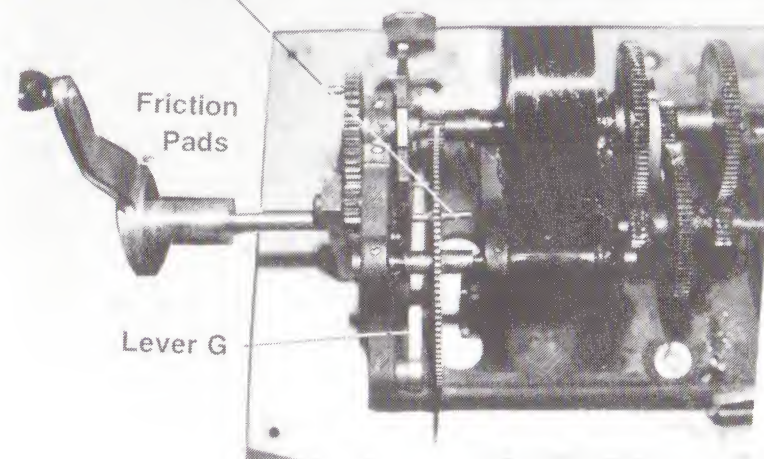


Fig. 3

GIUSEPPE CREATORE

(21 June 1871 - 15 August 1952)

by Frederick Williams

In the stage show/movie *The Music Man* (1957), when Robert Preston was on a train heading for River City, Preston sang a patter song ending with "...and the great Giuseppe Creatore." Surely the implication was lost on the young. But music lovers who attended concerts, read reviews and/or heard stories from their contemporaries were aware of Giuseppe Creatore, the most flamboyant conductor of concert bands and symphony and opera orchestras during the first five decades of the century.

What was it, besides his conducting histrionics, that propelled him into the limelight during his career? No biography has appeared, brief articles in learned journals can be counted on one hand and the compilation of his 78rpm recorded legacy has not been published. Newspaper accounts, printed programmes and sheet music give us a glimpse of exacting musicianship, a phenomenal memory, trombone virtuosity, organisational/administrative skills, short compositions and, above all, exceptional band and orchestra arrangements.

Through the early years of his career newspaper reports were filled with vivid, fanciful accounts of Creatore's activities directing his Band. From the first concerts he conducted at Willow Grove Park in August 1900 as the assistant conductor and substitute for Georgio Minoliti who had suddenly become ill, the public and press were astonished by the melodramatic leadership actions of Creatore. His animated style with contortions, leaps, darting into the middle of the Royal Marine Band of Italy, flailing arms, jerky head motions displaying waves of cascading raven hair, pleading as

he knelt, cajoling with all manner of finger and arm movements while circling the baton and all kinds of gymnastic techniques excited the audience to a frenzy of clapping, bravos and other signs of approval. Crowds increased dramatically. Creatore's name appeared as conductor on the principal programmes during the last week of August. Minoliti returned for the last three days of their engagement in early September and the aroused public lost interest. Creatore's future was assured.

Creatore was born in Naples, Italy and as a young man studied with Nicola d'Arienzo and Camillo de Nardis at the Conservatory of San Pietro a Majella in Naples. He toured the capitals of Europe from age 14 as a trombonist. At 17 he reportedly became Conductor of the Naples Municipal Band. He arrived in the U.S. at the turn of the century and recent information points to twenty-six 7" recordings made, as a trombonist, with the Royal Italian Band for the Berliner Company on March 12th, 13th and 14th 1900. Besides Minoliti and Creatore, Special Agent Channing Ellery (piano-playing impresario and founder of the famed Ellery Band) and tenor and General Manager Ferruccio Giannini (first operatic singer to make records) were notables in the Band.

Shortly after the Willow Grove concerts dissension occurred in the ranks of the Band and Creatore reformed the Band, hired other musicians and became conductor. For more than a year he toured the U.S. His success was phenomenal. Despite this he was not satisfied with the quality of his musicians. In November 1901 he returned to Naples, recruited better performers and in

the spring of 1902 returned to New York with his new Band of 60 men.

The new Band opened at Hammerstein's Roof Garden, in New York City, where they created a sensation. The press became delirious with fanciful descriptions and exaggerated reports. He was named "A Svengali to His Band". Women danced on tables in a hypnotic frenzy and Creatore was described variously as overemotional, wildly imaginative and an uninhibited Italian Maestro. *The New York Journal* devoted space to some doggerel written by G. Schlotterbeck, which wound up as follows:

"Blessings on you Creatore; if we all
could work like that
We would not get results that seem
trifling, tame and flat.
If we could but hurl ourselves at what is
given us to do
And keep that whirlwind up until we get
completely through,
We'd make a noise perhaps ourselves
to echo through the land
And get as much good out of life as you
do from that band."

During the five-month engagement at Hammerstein's Roof Park Creatore negotiated a long term contract with Howard Pew and Frank Gerth, well-known band managers of New York City. Creatore and His Band began a nation-wide tour.

Not all reports were devoted entirely to the conducting spectacle. Excerpts from the Newport (Rhode Island) *Daily News*, Wednesday December 13th 1902 included "Creatore Conquers. The Concert by the Great Italian Band was an artistic success from start to finish. ... The program was excellent and splendidly rendered. ... 47 musicians ... extreme staccato legato true to the name, rapid runs ... done right and so easily, fortissimo ... was sustained almost

incredibly..., music was played to a house that frequently demanded encores. Creatore had an elegant music stand ... guiltless of holding a note of music..., Creatore was not in any one spot long enough to read any note ... and the whole band played with marked light and shade, great accent and absolute precision."

A year later the *Toledo Blade* reported: "While he (Creatore) has neither the delicacy of Sousa nor the dignity of Winterbottom (U. S. Marines Band) he surpasses both of them not only in the strength of his crescendos and the overwhelming might of his climaxes, but in his eloquent and vivid expressions of the varied emotions."

A typical day at Willow Grove Park (the Band performed there for seven summers from 1901 to 1925) on June 2nd 1903 included four concerts:

Afternoon Programme. Part I, 3 o'clock

March, <i>Up the Street</i>	Morse
Overture, <i>Barber of Seville</i>	Rossini
Intermezzo, <i>Salome</i>	Lorraine
Oboe Solo <i>The Bohemian Girl</i>	Balfe
Signor Raho	
Selection from <i>The Serenade</i>	Herbert

Afternoon Programme. Part II, 4:30

March, <i>The Buffaloes</i>	Engelmann
Selection, <i>Florodora</i>	Stuart
Cornetto Solo <i>Non è Ver</i>	Mattei
Signor Lucci	Grand
Selection from <i>Boccaccio</i>	Suppe

Evening Programme. Part I, 8 o'clock

March, <i>El Capitan</i>	Sousa
Overture, <i>Nabucco</i>	Verdi
Intermezzo, <i>Pas de Fleurs</i>	Delibes
Terzetta from <i>Attila</i>	Verdi
Solos by Signor Lucci, Croce and Iafisco	
<i>Ride of the Walküre</i>	Wagner

Evening Programme. Part II, 9:30

A Midsummer Night's Dream

	Mendelssohn
Polka, <i>Mezzanotte</i>	Waldteufel
Flicorno Solo, <i>Alice, Where Art Thou?</i>	Ascher
Ballet Music, <i>Excelsior</i>	Marenco

Frequently-performed Createore marches included *Columbus*, *Army and Navy*, *Royal Purple*, *Electric* and *The Leader*. While it is believed that all of the opera excerpts and other orchestral works were transcribed and arranged by Createore, programs of the early years did not credit Createore for his work.

Touring in the U. S. and Canada with great acclaim continued until early 1906. From January to April the Band toured England and Scotland with the same success. On April 29th the band began another successful U. S. tour with a concert in Springfield, Massachusetts.

With the intensification of the dance craze during the latter part of the first decade the function of the concert band as a medium for dancing began to slow down. The concert/military band had to be of superior quality for the public to accept. Imitators of Createore's Band began to find bookings to be falling off. Included in the tours from 1910-1916 was the Chatauqua Circuit. The Band still had plenty of work and the press continued to publicise a slightly more subdued Maestro.

On December 6th and December 11th 1911 the Columbia Phonograph Record Company made 7 12" sides, issuing 6. These were the first to be released to the public. A previous effort on January 6th 1906 by the Victor Talking Machine Company, in Camden, New Jersey, resulted in none of the 4 sides being released.

While giving a series of concerts at the Olentangy Park Theatre in Columbus, Ohio Createore was asked by an interviewer from the *Columbus Journal* if it was possible for him to carry in his mind the scores of all the

hundreds of selections played by the band. His explanation, printed in the *Columbus Journal* of May 24th 1914 was that he was able to concentrate, to an unusual extent. Madame Createore stated that when her husband was rehearsing or leading his band he was totally unconscious of anything which was going on except just the music, and the results he desired to obtain from his musicians.

Createore explained his method of walking about, while conducting, as being the one he found best to get the best results from his band. "If I stand coldly in one place," he said, "How can I make them feel it at all, as they do when I go to them, my band members?"

From 1902 to 1916, wherever the Band performed, Createore continually attracted the attention of the press with announcements, interviews, reviews, pictures, photos and drawings based on his theatricality, musicianship, personal life, musical associates and associations and his seemingly inexhaustible energy.

Beginning on February 17th and 18th 1916 Createore interrupted his eastern states tour to record Edison Diamond Discs, from which cylinders were dubbed. Five more sessions followed that year.

A major shift occurred in November 1916 when Createore formed the Carmen Opera Company. Following this success the Createore Grand Opera Company was established in the succeeding year and in 1918 a twenty-week opera tour opened in Allentown, Pennsylvania and included Philadelphia, Chicago, Montreal, Quebec, Cleveland, Cincinnati, St. Louis, Minneapolis, Buffalo, Toledo, Toronto and Detroit. The Company repertoire included *Rigoletto*, *Barber of Seville*, *Carmen*, *Cavalleria Rusticana*, *Pagliacci*, *Il Trovatore*, *La Traviata*, *Martha*, *Faust*, *Lucia di Lammermoor*, *La Gioconda* and *Aida*. Among the many artists who sang with the Company were Riccardo Martin,

Pasquale Amato, Virginia Darclee, Jeanne Gordon, Serge Zanco and Greek Evans, with Production Director Alfredo Salmaggi.

From 1916 into the depression years Createore juggled his activities, alternately touring and giving concerts in metropolitan New York locations virtually the year round. The opera presentations were given in the fall and winter and the concert band was scheduled during the spring and summer.

The Createore Band visited the Edison Company on seven occasions in 1918 to continue their recording activities. A total of twenty six Diamond Discs and sixteen cylinders entered the market.

Favourable reports continued about both the Opera Company and Band and in 1920 a Chicago newspaper headlined "28,000 Hear Opera Sung at Soldiers Field."

In the same year the Band recorded 16 10" sides for the Paramount label of the New York Recording Laboratories of Port Washington, Wisconsin. Subsequently these sixteen sides appeared on a variety of labels, a result of selling or leasing the masters.

Band concerts were featured at, among other places, Willow Grove Park during the summers of 1919, 1920 and 1925. During the June 28th to July 18th 1925 engagement Harold D. Smith, Victor Company representative, negotiated a contract with Createore to make a series of electrical recordings which were to be done in the Trinity Church Studio in Camden. From 1925 to 1931 a total of fourteen 10" discs were issued, of which two were in the 'regular' popular music series (19,000) and twelve in the 'ethnic' series (70,000). The famous 'classical' or 'operatic excerpts or overtures' series (35,000) consisted of twenty-six 12" discs, of which four were issued in duplicate in automatic sequence. Seven other 12" discs included symphonic marches (6 sides), a waltz, a Spanish caprice, socialist marches (2 sides), hymns

(2 sides) and overtures (2 sides).

It is these recordings which give us the legacy of his art. Called by Harold D. Smith and others 'the Toscanini of the Band' Createore left us these sonically wonderful 78s. More than anything else that survives of his works these recordings represent the spirit of the man. We are fortunate to have had the then major recording company in need of an excellent band to promote its new electrical process.

From 1919 to 1944 Createore busied himself with radio shows on NBC-WJZ; park concerts on The Mall in Central Park and at Prospect Park in Brooklyn; annual trips to the Exhibition Grounds in Toronto, Canada; guest appearances with the Allentown Band in Allentown, Pennsylvania and at Madison Square Garden. In 1936 he became Bandmaster of the New York Symphonic State Band, a WPA Federal Music Project. His last recording, a 16" radio service transcription with this band, was issued for radio station use in 1936. A leaflet announcement of Createore opening his *School for Band and Orchestra* was distributed in November 1936.

Allentown Band member Henry Crespi remembered Createore as "the most energetic and strictest conductor we ever encountered". He added "...the demanding, but worthwhile, work of preparing and presenting Tchaikovsky's *Overture 1812*. Createore perspired heavily from the exhausting work. He had a phenomenal ear."

Createore resigned in a huff as Director of The New York City Symphony Orchestra, one of the WPA organisations, on May 26th 1940. He had been with the project for four years. He created and conducted the Women's Symphonet (1939) and was elected President of the Grand Opera Producers Association.

His last New York City concert was in 1946 and his last public appearance in the New

York City area was as Guest Conductor of the New York State Symphonic Band for a Tri-Boro Pop Concert at Randall's Island Stadium. Three years later he composed the music drama *The Power of Faith*, which he proposed to perform in theatres as a fund-raising project for local organisations for building needs, charity and educational and social uses.

Creator died of a heart attack at his home in Corona, Queens County, New York. C. L. Bagley wrote under the heading *In Memory of a Great Conductor* in the *Overture* (Los Angeles, September 15th 1952): "no one who ever witnessed Creator in action would dispute his outstanding personality and leadership. Doubtless he was among the great geniuses of the baton. He had the faculty of compelling good musicians to excel themselves. This is indeed the quality of the born maestro. To him the objective was tone color - volume - the infinitesimal gradations of sound, from pianissimo to the highest fortissimo - impeccable intonation - in short the perfection of the musical picture from every standpoint. He was in these things excellence himself and will long be remembered."

In a taped interview with Luigi Creator and Alba Carollo, the fifth and sixth children of Giuseppe Creator, on March 7th 1979, concerning their father's life, the major consideration was his conducting deportment. Luigi related some of the published materials he had read were greatly exaggerated but it was true, from his observations, that his father was highly animated. Luigi and Alba both gave examples of this energy being expended outside Creator's directing. At home, for example, at the dinner table, when conversation required it, he would become high spirited with all manner of gesticulations to embellish his point. His actions, they stressed, were very much in control. This was his natural state.

Creator was endowed with boundless en-

ergy. An energy that was exhibited in dramatic actions, certainly calculated to gain audience reaction, but, just as certainly, under control as a genuine manifestation of the 'real' Creator. Twenty-six years after his death Luigi Creator and Alba Carollo reminisced over their father's all-encompassing optimism: his arranging activities that dominated the last years of his life, always in preparation for the next concert.

What influence did Creator have on the American musical scene? When he returned to Italy to recruit members for his new Band in November 1901 he spread the word that there were many opportunities for musicians in the U. S. Consequently a wave of Italian Bands was organised and toured the country between 1902 and World War I. As the fad wore down and business slowed many of these musicians sought jobs that entailed less travel. After World War I, with the growth of symphony orchestras, a number of Creator's musicians gained positions with major east-coast city orchestras. Creator inspired performers to create ethnic bands, particularly Catholic Church related, for Holy Day processions and other events, in New York City, Boston, Philadelphia, Pittsburgh, Chicago and many cities and towns in between. This tradition continues to this day and a few old-timers remember Creator, while even more fondly retell stories about the Maestro passed on to them.

Did Creator influence a generation or more of conductors? The difficult task of assessing this would be best left to further scholarly research.

MY THREE PATHÉ CYLINDERS by Sven Traunfelder

Some years ago I bought a Pathé phonograph from a private collector. I did not possess any cylinders at that time and I did not know then that there were societies of collectors who met regularly, often at phonofairs. I asked that private collector if he would give me three of his cylinders so that I could play the Pathé phonograph. He gave me three Pathé cylinders. Several years later after purchasing and reading some literature on phonographs I discovered that I had paid over the odds for that Pathé phonograph. I also discovered that it was not original, having been constructed from parts from several other phonographs. I decided to sell it and lost money in the process. I kept the cylinders as they were in excellent condition.

Later, quite accidentally, I heard of a new book about Pathé called *Panorama des Cylindres et premiers disques Pathé, chantés et parlés (1898-1910)* by Gilbert Humbert. As the book did not appear to be available from booksellers I tried to track down the author's address. This proved extremely difficult; however a French colleague pointed me in the right direction and I was able to get hold of Mr Humbert's telephone number. Trying to communicate with him proved a nightmare! He spoke only French to me. After a few minutes I realised that he could hardly speak German. I could speak German and English but no French. I eventually managed to

get Gilbert Humbert to write to me. I eventually got his book from him. To my mind this is the best book published so far on dating cylinders and discs from Pathé. Over 5,000 cylinders and discs are listed with details of performers, orchestras etc. Also given are details of recording dates.

After reading this book I realised that the seller of the non-original phonograph mentioned above had also made a mistake. The three cylinders I got from him are some of the last few cylinders from 1898 and they are in mint condition! Meantime Gilbert and I have become good friends. I translated the preface of his *Panorama des Cylindres et premiers disques Pathé, chantés et parlés* into German and as a result got my name mentioned in his book. I'm still proud of this! By the way, Gilbert has written more books and he has now started on an enlarged edition of his *Panorama des Cylindres et premiers disques Pathé, chantés et parlés*.

This story shows how important it is for us collectors to support each other and share our knowledge and experience with the world at large. I think it also shows the benefit of belonging to an organisation like the City of London Phonograph and Gramophone Society.

C.L.P.G.S. BOOKLIST

George Woolford is negotiating to purchase some copies of a reprint of the 1926/27 Polydor Catalogue for the Booklist. Full details will appear in the next issue of *Hillandale News*.

A new updated edition of Eric L. Reiss' book *The Compleat Talking Machine* has just been published. George Woolford has ordered some copies of this book. Full details will be given in the next issue of *Hillandale News*.

If you want the latest details or wish to place an order for these publications please contact:
George Woolford at 33 Whitby Crescent, Woodthorpe, Nottingham NG5 4NA.
Tel: 01159-209921

PHONOGRAM DUVAL LTD. - THE CYLINDERS

by John S. Dales

Further to Frank Andrews' article *Phonogram Duval Ltd* in the last issue of *Hillandale News* I would like to give some additional details concerning the cylinders of that company.

The Duval cylinders are described as being made of 'gommonite'. The French 'gomme' is also an alternative word for rubber as a material. These cylinders were manufactured from a black celluloid that is visually similar to any other celluloid used in cylinder production. Celluloid is a synthetic material and may have certain ingredients and properties that are common to rubber.

The physical characteristics of the Duval cylinders are as follows:

Type:	Standard size
Speed:	160rpm
Material:	Black celluloid, styled 'gommonite'.
Core:	Unlined, but having metal support rings at both ends.
Length:	Short, 3½" (9cms)
Identification:	No spoken announcement. Catalogue number and title only, incised after the grooves.

The plus points for these cylinders certainly meet the claims as made by Phonogram Duval Ltd. Being unlined and short in length they are indeed light in weight but, nevertheless, strong and durable. The volume, especially the band pieces, is very loud and can result in blasting with small diameter reproducers. I have not seen one of the Duval 'Champion' reproducers to either assess performance or pass comment. However, these cylinders play well when used

with large diameter Edison reproducers (i.e. Model O type with its cork-backed impregnated paper diaphragm). The only serious minus points, and typical of most celluloid cylinders, is shrinkage. On surviving examples the entire length between the metal support rings is concave. Sometimes this results in the reproducer, especially the floating type, skidding across the grooves. The problem is minimised by again using an Edison, or similar, reproducer having a limit pin.

As Franks Andrews states in his account, the artists remained anonymous as they held recording contracts with other concerns. The fine band recordings were most probably the famous Garde Republicaine.

The Duval boxes have a shallow lid on which the circular lid label includes "Paris - London" with the catalogue number and titles hand-written in pencil. The full body label, coloured in yellowish green and red, must surely rank as one of the most original and beautiful designs ever to grace a cylinder box. A seated lady leans towards a phonograph and looks upon two boys. The boy on the left sobs, and no wonder as he has upturned a table and smashed a case of wax cylinders in the process. The boy on the right happily juggles with Duval cylinders.

The label illustration was obtained by making several photocopies at different points on the circumference. Cutting out the sections and pasting them together was an art in itself! The finished result is a little out of alignment. I hope you will forgive me as vocational stress has left me with shaky hands. I'm getting like Liberace the pianist!

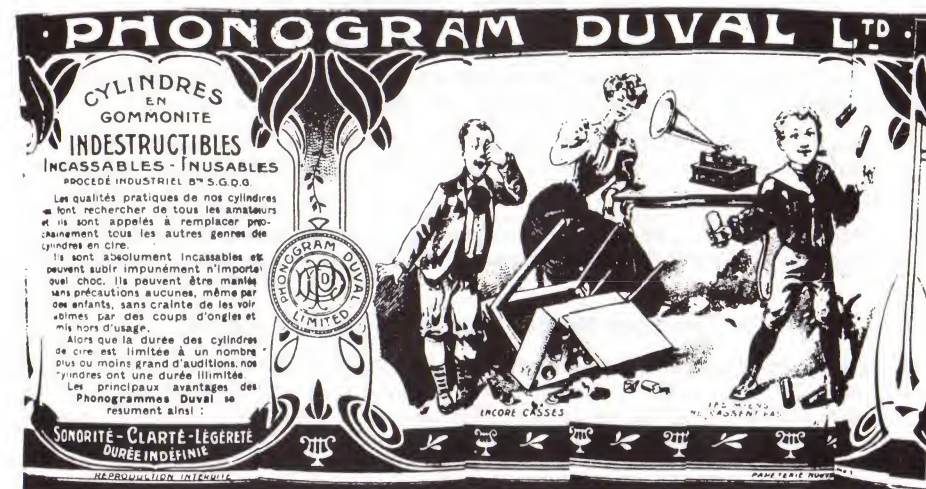


Illustration on Phonogram Duval Ltd.'s cylinder box



Photograph of a Phonogram Duval Ltd. disc
(Thanks to Peter Adamson for supplying this)

YOU ARE AN ACCESSORY!

by Dave Cooper

This is the first of an occasional series of short articles on the various items made for use with the gramophone. Some, will be familiar to you, others may not be.

The hope is to make readers more aware of what used to be produced by various companies with as much information as possible. If you have any further information let's hear about it!

What is certain is that more and more of these treasures are being sold abroad and as such are getting rarer and therefore expensive. I hope other readers will contribute to this series.

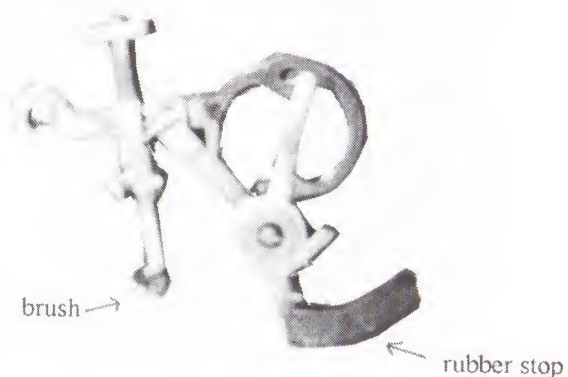
1. The Adair No-Set Stop and Record Cleaner

This device was designed to be attached to an 'Exhibition' soundbox by the two screws which normally just hold the rubber collar in place. The instructions leaflet is self explanatory. At the end of the record the rubber stop drops down and by friction stops the turntable. The brush although small, is quite stiff. What a fine mess it would have made of vinyl!

As with gramophones and records of the period circa 1910-20 this device was expensive at £1.0s.0d. I bought mine by post sight-unseen (curiosity got the better of me). It came in a small blue box with no brand name, but looks original enough. As it is not a pretty item, I would understand collectors going for something else, but I like it. Likely current price approximately £25.

Next time: The Ciro Record Repeater.

The Adair No-Set Stop and Record Cleaner



THE ADAIR NO-SET STOP AND RECORD CLEANER.

THE only STOP made (for "H.M.V." and Zonophone) that does not have to be "set" for each individual record, and the ONLY STOP made that is RELIABLE on "H.M.V." and Zonophone records. It operates at the end of the record only. Therefore do not "jump up" but let the STOP operate.

SPECIALLY NOTE.

Always use the "finger-holds" as a handle when placing needle on record. When starting take between the thumb and first finger the "finger-holds," pressing firmly together, thereby holding the "brush-bar" suspended, as shown in Figure 1. Carefully lower the needle to the smooth outside rim of the record, gently push into the record groove and withdraw hand as shown in Figure 2.

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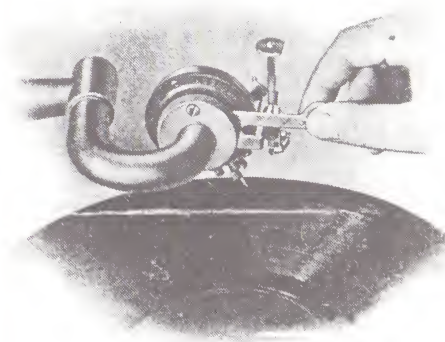


Figure 1.

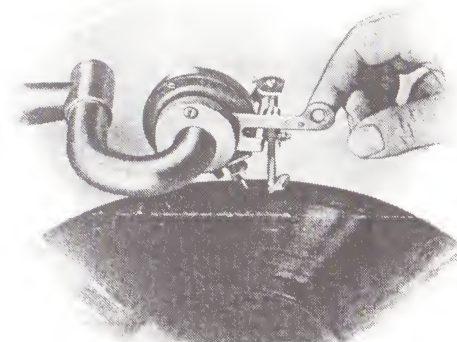


Figure 2.

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Frankly, it is a bit hit and miss and more miss! I have also pictured 'The Core Record Repeater' which is essentially the same thing only made in metal.

My "Ciro" box has been stamped on the edge RED, so I assume they came in other colours. I am really pleased with this item despite the fact it doesn't work all that well. The box is charming I think.

Likely current price is a tricky one to give. Mine cost just £5 but I understand they have been sold in auctions a few years ago at over the £40 mark.

Next time: The HMV Fibre Needle Cutter

REVIEWS



The Gramophone Company's First Indian Recordings 1899-1908 by Michael Kinnear

This important book benefits from an author who understands Indian music and who has spent many years of original research actually in India, where he has met numerous elderly relatives of recording artists, shop-owners and record collectors who have enabled him to listen to old records in their collections. The story of The Gramophone Company proper in India begins with John Watson Hawd whose observations to the Company in London caused it to terminate its agencies, open its own stores in Bombay and Calcutta and to despatch Fred Gaisberg and the 19-year old George Dillnutt on the first "recording tour" to the Far East in 1902-3. (That same J. W. Hawd later joined Nicole Records to conduct his own recording expedition for that company, in India.) Even if Gaisberg has been accused, by some, of not recording cultural music, he had recorded some very popular artists of the lighter theatre, due to the recommendations of Amrenda Nath Dutt and Jamshedji Framji Madan, which remained good sellers over a prolonged period, providing a regular income.

William Sinkler Darby and Max Hampe arrived in Calcutta in early December 1904, and, benefitting from Gaisberg's experiences visited many other centres by train, their recordings enhanced by advice from Indian "middlemen". Late March 1905 they left Madras for Colombo and Rangoon from whence they returned to Calcutta to make

Tibetan recordings. Their 12" recordings of Lal Chand Boral, for example, remained in the catalogue until well into the 1920s.

William Gaisberg and George Dillnutt arrived in Calcutta in May 1906, making only 10" and 12" recordings in various parts of India. They took more recordings of the popular theatre artists Miss Gauhur Jan and the first of Miss Janki Bai of Allahabad, also considered important. Those of Mr Peara Saheb remained "good sellers" for some twenty-five years. They went on to Hong Kong, before ending the tour in Delhi and Bombay in 1907.

By 1906 The Gramophone Co. had achieved a dominant position in Asia, except that Victor and American Columbia were advancing control of China and Japan. So it was decided to build a factory at Sealdah (part of Calcutta), which began operating on 29th June 1908. By this, The Gramophone Co. gained two advantages over the competitors. Wax matrices and finished records had no longer to be sent each way across the world. Secondly, it was now true to stamp on the records "Made in India" which placated the political feeling now increasing. Later the Sealdah factory was to press records for Persia and Siam.

All these points are fully covered by Mr Kinnear who devotes a chapter to the indigenous Indian companies existing before and during the tenure of The Gramophone Co. at this period, of which we had no previous knowledge. A chapter headed "Bande Mataram" deals with politics that affected the recording industry in India, which is an unexpected revelation. But for the latter, the progress of The Gramophone Co. might have met more competition from local entrepreneurs.

The discography of 166 pages is in matrix order within each series, with label illustrations. The bibliography covers books and articles dealing with various aspects influencing recording in India, while a second

lists other personalities. The appendix gives names of manufacturers and suppliers of cylinders and discs in India from 1899 to 1915.

In his Foreword, Frank Andrews points out that although India has always had a major market for recordings, no comprehensive account has previously been published to show its position relative to the trade in the "western world". It was a major supplier of the 'lac' that was essential to make shellac discs, and that is perhaps all that many know about India's contribution. This book introduces us to the great trade in India that was rarely very far behind "the west". We anticipate the pleasure of seeing further instalments in the story (as well as the projected book by 'Kinnear and Andrews' on the rôle of Nicole).

This book is highly recommended to those interested in the history of recording generally as well as those specialising in India. It is an invaluable aid to collectors of Indian records and music. These early recordings contain among them old traditions now virtually disappeared.

This book (size 10½" x 6¼", 91 pages text and 166 pages discography) is published by **Popular Prakashan PVT. Ltd., 35c Pandit Madan Mohan Malaviya Marg, Popular Press Building, Tardeo, Bombay 400034.**

Ernie Bayly

J-P Agnard Collection, Calendar 1996 (black and white plates)

J-P Agnard Collection, Calendar 1997 (colour plates)

Phonograph collectors who have had to pursue their interest and live their lives without the benefit of a calendar since the magnificent His Master's Voice Collection of 1988 will be glad to know that John-Paul Agnard from Québec has the matter in hand with two wall calendars he has made available for the current year and for 1997, showing photographs of cylinder machines from his own collection.

These calendars when folded measure about 11" x 8" and when opened to each month 11" x 16", there being an 11" x 7" photograph of a phonograph displayed. Also, instead of high-days and public holidays the calendars mark significant dates in the phonograph industry.

Many of the machines may be new to some collectors, being of French and German origin, and are strong on Lioret and Pathé, but Gramophones and Edison are represented, including Busy Bee and the unique French Gem.

Reproduction of the photographs is good but matt, and perhaps computer techniques will move so that in future they will be made glossy, though there is plenty of detail for indentifying components. This is not a reservation however, these calendars are excellent over-all and will give endless pleasure, especially when finished with, as then 24 photographs will become available for the collection room wall.

These calendars 1996, **US \$10** surface mail, post paid, and 1997, **US \$15** surface mail, post paid are available from **John-Paul Agnard, 9812 rue Royale, Ste-Anne-de-Beaupré, Québec, Canada.**

George Frow

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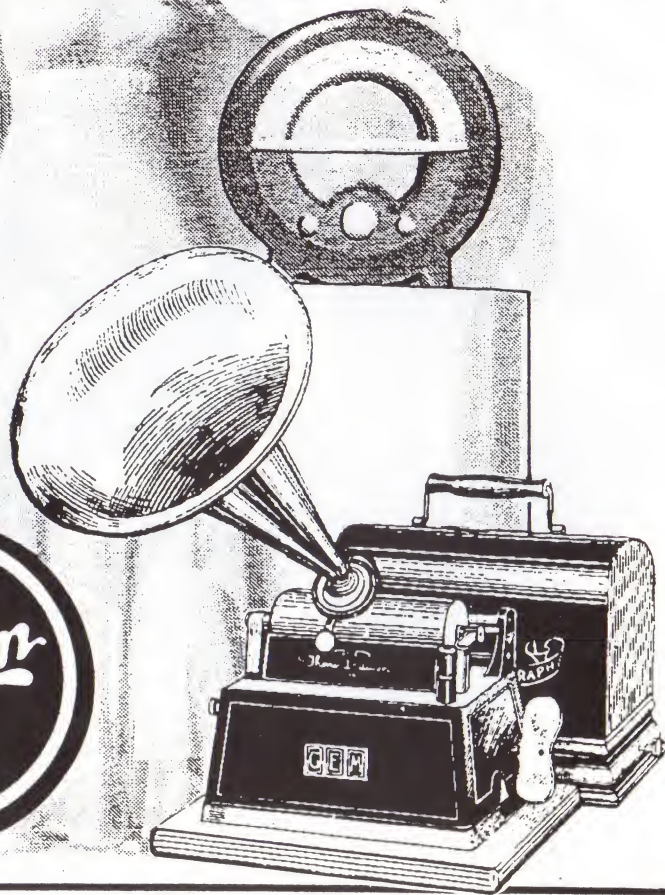
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REVIEWS



R. Strauss (arr. C. Krauss): *Die Liebe der Danae* - Symphonic Fragments, *Der Rosenkavalier* - Suite;

Weber: Overture to *Der Freischütz*, Overture to *Euryanthe*;

Verdi: *La Traviata* - Preludes to Acts 1 & 3;

Mozart: Overture to *Le nozze di Figaro*;

Wagner: *Lohengrin* - Preludes to Acts 1 & 3;

Hallé Orchestra/ Sir John Barbirolli.

The Barbirolli Society CDSJB1004 ('Barbirolli at the Opera'), 74:31, ADD mono, full price.

Sir John Barbirolli's recording of Clemens Krauss' symphonic arrangement of fragments from *Die Liebe der Danae* was made in 1955. Krauss, Strauss' friend and collaborator, conducted the première of the opera at the Salzburg Festival in 1952: a recording is now available on Orfeo. Barbirolli's performance of this arrangement is both striking and powerful. From the outset, the thick orchestration is given a transparent reading. The pacing of Strauss' long melodic line is sensitively handled by Barbirolli, a conductor not generally associated with late Strauss.

The Suite from *Der Rosenkavalier* includes: *Prelude to Act 1*; the *Scene of the Presentation of the Rose*; the *Arrival of Baron Ochs* and the *Waltz* from Act 2; the *Trio* from Act 3; and, finally, the *Waltz* from Act 3. The opening bars of the *Prelude to Act 1* are well played by the Hallé horns. Barbirolli's understanding of Strauss' phrasing is confirmed by his treatment of the dynamics between Figs. 2 and 5, where he brings out the upper strings' crescendi. His preparation of Fig. 8, *viel ruhiger*, is particularly sensitive, shading the music with appropriate rubato. The scene of the presentation of the rose is well shaped and the execution of the 'hairpin' accents (from Fig. 20 in the upper strings) is handled with flair. Equally, his treatment of the semi-staccato writing in the bars

that follow Fig. 25 is suitably naïve. The waltz from Act 2 is cleanly played and the pacing of the rubato is musically executed. The link between the music from Act 2 and the famous Act 3 trio, however, is not convincing. Further, the balance in the trio, between Figs. 284 and 285, is not in accord with the score: no distinction is made between the trumpet's dynamic and that of the strings. However, the pacing of the line from Fig. 290 is excellent, and Barbirolli's treatment of the accents at Fig. 291 is in line with the printed score. The Suite concludes with the waltz from Act 3; one wonders whether its inclusion at this point was advisable. As the earlier excerpts occur in the order that they appear in the score, the use of the waltz at this juncture disturbs the natural direction of the music.

Barbirolli's energetic recording of the overture to *Der Freischütz*, made in 1951, captures the spirit of this early Romantic work. The first eight bars are skilfully shaped and the balance between the horns and the strings, from bar 10, is handled musically. From bar 27, Barbirolli adopts a literalist stance, observing Weber's dynamic shading. His reading is in line with Richard Wagner's writings on this passage. From the *Molto vivace*, the music's overall character changes. Barbirolli uses Weber's dynamics and phrasing to capture the restless nature of the music. However, between bars 92 and 95, where Weber marks *ff* followed by *fz*, Barbirolli appears to reduce the dynamic; as a result, the impact is lost. The clarinet solo from bar 96 is less than satisfactory; the quality of the clarinet playing throughout is well below the standard of the string playing.

The recording of the overture to *Euryanthe* was made at the Houldsworth Hall in 1946. As in the overture to *Der Freischütz*, Barbirolli emphasises phrasing and articulation. By highlighting the 'hairpin' accents in the winds in the opening bars, Barbirolli underlines Weber's characteristic orchestration. However, some of the string writing is lost in the hall's acoustics. For example, in bars 30 and 31, where the violins are playing on the G-string, the melodic line is masked by the accompanying material. The use of a 'meno mosso' at the second subject is both interesting and appropriate; Barbirolli's manipulations are, again, in line with Wagner's ideas. At the *Largo*, bars 129 to 143, the eight solo violins, playing 'con sordini', shape the phrases in a musical manner; however, the acoustics of the hall detract from the overall effect.

The Preludes to Acts 1 and 3 from *La Traviata* were recorded at the Free Trade Hall in 1954. Barbirolli regularly programmed these Preludes and this recording reflects the mutual understanding that existed between him and the orchestra. The opening of the *Prelude to Act 1* is well balanced with a fine sense of line. From Fig. 2, one is aware of Barbirolli's outstanding gift as an orchestral conductor. Here, he balances the orchestra on three levels: first, the clarinets, bassoons and celli, who have the main melodic idea; secondly, the first violins with their counter melody; and, thirdly, the rest of the strings, whose function is to accompany. The dynamic given to each of these groups is weighted according to melodic importance. In the *Prelude to Act 3*, Barbirolli manipulates the music in a similar manner. For example, between bars 15 and 17, he uses bowing, along with the marked articulation, to accentuate the shape of the phrase.

The overture to *Le nozze di Figaro* is given a straightforward reading by Barbirolli. He recorded the work in 1949 at Studio One, Abbey Road. As in some of the other works found on this CD, the quality of the wind playing is less good than that of the strings. For example, between bars 8 and 11 and, later, between bars 25 and 28, the wind sound is weak and lacks colour. Barbirolli makes no tempo adjustment at the second subject; however, the manner by which he realizes the printed dynamic and the way that he balances the winds and the strings is of interest. At the second subject's first theme (bar 59), he plays the 'forte piano' as if they were *sforzandi*; while, at the second subject's second theme, he balances the orchestra in favour of the strings, reducing the importance of the first bassoon's melodic rôle. Between bars 260 and 263 and, again, between bars 274 and 277, Barbirolli makes a 'poco accelerando'. Within the context of his reading as a whole, this tempo manipulation seems unjustified.

Like the Preludes from *La Traviata*, the Preludes to Acts 1 and 3 from *Lohengrin* were regularly included in Barbirolli's concert programmes. The performances heard on this CD were recorded in 1946 at the Houldsworth Hall. From the beginning of the first *Prelude*, one is aware of the hall's poor acoustics and the ambient studio noise. These acoustic problems are particularly evident from bar 5, where the balance between the main melodic idea and the accompanying material is blurred. This said, the

pacing of the *Prelude* is good and the climax at the fortissimo is well judged. The *Prelude to Act 3* suffers from the same problems. The sound is muffled and, as a consequence, the orchestral brilliance that one generally associates with this piece is missing.

Brahms: *Symphony No. 4 in E minor*, Op. 98†; *Concerto for violin, cello & orchestra in A minor*, Op. 102†; The Dresden State Orchestra/Karl Böhm†; Jacques Thibaud (violin), Pau Casals (cello), The Pau Casals Orchestra, Barcelona/Alfred Cortot†.

Dutton Essential Archive CDEA 5006, 70:56, ADD mono, mid price.

This recording of Brahms' *Symphony No. 4* was part of a set of five symphonies that were made to mark the recording début of the Dresden Staatskapelle (State Orchestra). According to the sleeve notes, the orchestra's Music Director, Karl Böhm, realised that the orchestra's home, the Semperoper Dresden, was an ideal recording venue. This disc, recorded at the Semperoper, seems to verify Böhm's confidence. The original recording was made in June 1939 by HMV. Böhm's reading of this symphony is both considered and virtuosic. His treatment of the first movement's opening bars is one of elegance. The overall tempo of the first movement is $\text{♩}=72$. Böhm's manipulation of this speed is central to his reading of the movement as a whole. He makes no 'meno mosso' at the second subject and his only substantial reduction in speed occurs in the passage before the recapitulation. Further, he shapes his rubati by sitting on either the front or back edges of the main tempo. However, from bar 394, he gradually increases the tempo to $\text{♩}=80$. The *Andante moderato* is taken at a steady pace. For Böhm, the key word in this movement's superscription is 'moderato': his tempo is $\text{♩}=60-63$. As in the first movement, Böhm has a structured approach to tempo, underlining the architectonics of the movement. At bar 30, he begins to move the music forward; his destination is bar 36. Here, he adopts a new tempo, $\text{♩}=69$; he returns to the 'tempo primo' at bar 40. The strings' pizzicati, between bars 5 and 29, are well executed; this, along with their controlled use of vibrato, is the mark of a first-class string section. Böhm's fiery reading of the third movement, *Allegro giocoso*, leaves the listener in no doubt as to the orchestra's virtuosity. The orchestra's

rhythmic attack and Böhm's sense of forward motion act as a foil to their reading of the Andante moderato. The orchestra's rendering of the last movement, Allegro energico e passionato, is, again, an example of orchestral virtuosity. As in the slow movement, Böhm's understanding of the superscription is central. For him, the two most important words in the superscription are 'energico' and 'passionato'. One feels that Böhm, when beginning the last movement, had the final bar in sight. He moves through each of the variations with a sense of direction; this is a well-structured reading.

For some, the appearance of Alfred Cortot, as the conductor for this performance of Brahms' Double Concerto, may come as a surprise. To most listeners he is primarily known as a pianist. However, he worked as an assistant conductor at Bayreuth under Felix Mottl and Hans Richter and gave the first French performances of *Götterdämmerung* and *Tristan und Isolde*. Cortot, Thibaud and Casals were friends and colleagues; the mutual understanding that developed as a result of these relationships seems to have been of benefit when they came to record this concerto. The performance was recorded in May 1929 in Barcelona. Cortot's work with the orchestra is impressive. The phrasing and attack that he draws from the string players are excellent. Equally, Casals' phrasing is a lesson in legato and line; this is evident in bar 8. Conversely, Thibaud is less impressive at his first entry and has difficulty playing the quadruple-stopped chords in tune (bar 56). This, however, is a minor consideration; overall, his playing is a study in elegance. The Andante is taken at a broad tempo: ♩=60. However, within this speed, both the soloists and the conductor colour the direction of the music with carefully structured and well-considered rubato. One of the most distressing features of this movement, and the recording as a whole, is the quality of the wind playing. For example, bar 2 of the slow movement is badly out of tune. Between bars 63 and 66, Cortot appears to strengthen the existing orchestration: the bassoons are doubled by the horns, and the flutes are doubled by the clarinets. This technique was not uncommon during the late nineteenth and the early years of the twentieth centuries; therefore, one should not be unduly surprised by Cortot's adjustments. The last movement, Vivace non troppo, is taken at a steady tempo: ♩=84. This speed is maintained throughout the movement, with the exception of the Poco meno Allegro, where the performers

reduce their speed to ♩=76. The main tempo of the movement allows the soloists and the orchestra to exploit the printed phrasing and articulation. This is a distinguished performance.

The remastering of both discs considered in this review was undertaken by Michael Dutton; the sound is clean and full-bodied. However, as all the recordings were taken from EMI's back-list, one wonders why the Barbirolli disc was issued at full price, while the Brahms disc is at mid price. Both CDs can be highly recommended and are available from most good classical record shops.

Raymond Holden

Great Singers in Moscow, Nimbus CD NI 7876

Harold Bauer and Percy Grainger: Schumann, Nimbus CD NI 8804

Ignaz Friedman: Liszt and Chopin, Nimbus CD NI 8805

These new CDs just released by Nimbus will cater for lovers of fine singing and fine piano playing.

It was early last year in these columns that I reviewed the Nimbus CD *Great Singers at the Mariinsky Theatre* (*Hillandale News* No.202, February 1995, pp 236-7). Now I am pleased to say that a further CD of material from the same source has been released. As with the last issue, this latest disc entitled *Great Singers in Moscow* has been produced using original records from the St.Petersburg State Museum of Theatre and Music.

The notes accompanying the new release explain that following the Mariinsky CD it had been intended to prepare a companion disc devoted to singers at the Bolshoi Theatre. But closer examination of the careers of many fine singers, showed that they would have been excluded from the disc because, although they were working mainly in Moscow, they did not appear at the Bolshoi.

Other venues included various independent or private opera houses, as well as the city's Conservatoire, the Hermitage and several so-called People's Palaces.

Like the Mariinsky issue this disc includes a number of items by artistes whose recordings are super-rarities: Nikolay Figner for example. He was well past his prime when he finally came to make his recordings and it has become fashionable to dismiss him as just another "bleating" Russian tenor, little known in the West. But I can honestly say that the transfer of the aria *Forgive me heavenly being* from Tchaikovsky's *Queen of Spades* (*Pique Dame*) is the best reproduction I have ever heard of a Figner recording. And when it is realised that it is taken from a 1901 Berliner, then the reproduction is even more amazing and it enables one to hear at least some of the voice which enchanted the Russian cognoscenti in the last years of the 19th century.

If - like me - you browse through record lists marvelling at the astronomical prices commanded by some records, then just imagine what a pile of Berliners, G&Ts and other originals by the following would fetch: Figner, Kastorsky, Nezhdanova, Zbruyeva, Yuzhin and Yemolenko-Yuzhina and Sobinov! And those are only some of the artistes featured on this CD. I checked through a catalogue and could not find one original listed at less than £50 and most were well into three figures. But thanks to this CD it is possible at last to hear some of the legendary voices of pre-Revolution Russia without having to re-mortgage your home or sell your family into white slavery to afford these records!

But apart from star names, there are others who were better known in their own time and in their own country; the excellent baritone Nikolay Shevelyov for example singing *Epithalamium* from Rubinstein's *Nero* and Vera Petrova-Zvantseva with *Stride la vampa* from Verdi's *Il Trovatore*.

But it has to be admitted that it is the big names that shine: Kastorsky's *Farla's Rondo* from Glinka's *Ruslan and Lyudmila* - strongly reminiscent of the *Largo al Factotum*, is a text-book example of breath control and, is that an F that he hits right at the end? Not bad for a bass! Zbruyeva's two sides of *Vanya's aria* from another Glinka opera *A Life for the Tsar* have been stitched together to produce an unbroken eight minutes and forty-four seconds of magnificent contralto singing. Nezhdanova, as always, never fails to please and her 1910 recording of *Schücket euch mit Rosen* from Goldmark's little-performed opera *Ein Wintermärchen*, will delight many a listener.

A number of the singers on this new disc appeared on the Mariinsky CD - Yuzhin, Sobinov, Smirnov, Nezhdanova etc., but there is a good range of performances new to Nimbus: Shevelyov, Slvtsov and Damayev among others.

The disc is accompanied by a well-researched, well-illustrated and detailed booklet, which reveals just how busy the Russian recording studios were in the years before the First World War. Just look at some of the dates and then the matrix numbers and imagine all the other material which - with any luck - is still on the shelves of the St.Petersburg State Museum of Theatre and Music just waiting for those nice people from Nimbus to transfer to CD!

It is really very difficult to see how this CD could have been bettered. There is a good range of material across the Russian and mainstream Western operatic repertoires; the transfers using the same process as in previous *Prima Voce* issues are excellent; the accompanying notes are good; and at 75 minutes 33 seconds of playing time the disc represents excellent value. If you share my taste in pre-First World War opera recordings with a special interest in the exotic world of Russian performers, then this CD is a **must** for your collection.

So that's the *Great Singers in Moscow* CD from the Nimbus *Prima Voce* series, number **NI 7876**. It is available from all good classical record shops at mid-price.

From legendary singers to legendary pianists and there have been two more issues in the Nimbus *Grand Piano* series. Last year the company brought out the first three CDs featuring performers who made Duo-Art piano rolls for the Aeolian Company. The first disc, *The Grand Piano Era* was effectively a sampler which featured - among others - Busoni, Grainger, Hofmann and Paderewski. The second and third discs were issued at the same time; the second featured Polish virtuosos and the third was a disc of Chopin rolls by Hofmann.

Now the *Grand Piano* series has progressed to other leading lights with Harold Bauer and Percy Grainger playing Schumann and Ignaz Friedman performing Liszt and Chopin. To my ear - unpractised as far as piano music is concerned - these sound like excellent recordings. However, if in doubt, ask someone who knows. So I took the precaution of seeking expert advice from a friend, Harry Hunter. Harry is not only a brilliant pianist and organist, with a

particular interest in the life and work of Vladimir Horowitz, but also has amassed a collection of sound recordings of many of the pianists featured on the Nimbus CD. He has listened critically to a number of the tracks issued on the *Grand Piano* series and assures me that as far as technique is concerned the rolls compare very favourably with the original sound recordings. The sound of course - unlike shellac originals - is the latest, crystal clear and digital.

However, Harry tells me that the tempi in one or two of the virtuoso pieces are suspiciously fast and he wonders if perhaps the engineers at the original roll-cutting session "enhanced" the virtuosity of the performer. Of course, if a gramophone record is played too fast, it not only speeds up the performance but also raises the musical pitch. But on a piano roll, where a series of perforations passes over a tracker bar, a change of roll speed will not affect pitch, only tempo. There have for many years been suspicions that, for example, Saint-Saëns' piano roll of *Rhapsodie d'Auvergne* had been "doctored" by being cut a slower speed than normal so that

it would sound fast when replayed at the correct speed. The company in that case was not Aeolian, but the rival Welte-Mignon firm.

Nimbus of course would have nothing to gain from such subterfuge, but was there any tampering in Aeolian Hall all those years ago with any of these Duo-Art rolls...and would the performers have complained if perhaps their playing did appear just a little more electrifying than usual? I wonder...?

However despite that reservation about one or two of the tracks, I am happy to report that my musical friend Harry is impressed with the scope and repertoire of the *Grand Piano* series so far.

So the latest two CDs in the *Grand Piano* series are: *Harold Bauer and Percy Grainger playing Schumann* on NI 8804 and *Ignaz Friedman playing Liszt and Chopin* on NI 8805.

Colin Johnson

(with a little help from Harry Hunter)

C.L.P.G.S. BOOKLIST

Additions

- CL 29 Reprint of the instruction leaflet for the *Audio-Phonic Home Recorder* - a device from the late 1940s early 1950s. **£1 including postage.**

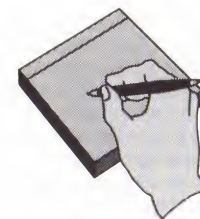
Due to increased demand further supplies of the three Diamond Cut CDs of Edison Lateral Records: *Unreleased Edison Laterals 1* (reviewed in issue 189, December 1992), *The California Ramblers - Edison Laterals 2* (reviewed in issue 200, October 1994) and *Edison Laterals 3: Hot Dance of the Roaring 20s* (reviewed in issue 207, December 1995) have been ordered. These are available from the Booklist at **£13 each plus postage.**

A CD called *Swinging Down The Lane* with the Isham Jones Orchestra will soon be in stock. This will be reviewed in the August 1996 *Hillandale News*. The price for this will also be **£13 plus postage.**

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LETTERS



Marx 'n' Answers

Dear Chris,
It was pleasing to see the response to my article in February's *Hillandale News* on the Marx Toy Gramophone.

To answer Rolf Rekdal's letter, yes his is a Marx. Identical to mine in fact. He is correct in saying there are no identifying marks (no pun intended) on it to show its origin.

Tony Voysey's letter got me thinking. Yes, he is right, the series of Goldentone records was lengthened by six Beatle Beat records. I had completely forgotten about them even though I did have these too as a child. Goldentones were 2s 6d originally, by the way, or at least when I used to collect them. Gala also issued a few 7" 45 rpm extended play records called '3 in One'. They had three tracks on each side and were pressed in black plastic with yellow labels. These incorporated some of the GG1-48 catalogue. Both these and the Goldentones suffered from poor labels - merely stuck on rather than pressed into the records. Like Tony, my first real gramophone was a portable which cost me 30 shillings in 1965 or so. I used to take it to junior school to play at playtimes. I must have been a popular boy!!! I wonder what the Marx cost new in the early 1960s?

The Magic Record player I mentioned, was a brightly coloured machine approximately 15" by 12" in size. The record is turned manually by inserting a pencil type object through a hole at the side of the record's label. The arm is held in the lid of the machine which plays the record when closed. It dates presumably from the late 1950s.

Thanks go to Paul Hebden and to Ruth Lambert for the information on the Magic machine.

Yours sincerely,
Dave Cooper, Blackpool

Marx Toy Gramophones

Dear Mr Hamilton,

With regard to Dave Cooper's article in issue 200 on Marx Toy Gramophones, the details of a record that I have may interest him.

It is a 6" black vinyl 78 called *My Record*. The label is red with yellow rings round the edge and black text, but my record is in yellow letters.

On the label is p.1974 which makes it the latest 78 in my collection, if that is the recording date. Also on the label is Made in England distributed by Louis Marx & Co. Limited. It is complete in its own sleeve which states "Top quality records for use on 'My Record Player' or any gramophone."

Both the label and the sleeve have the words Marx Toys. The details of the recordings are as follows:

1715-1 *The Chestnut Tree* (J. Kennedy/
Connor/H. Kennedy)

1716-1 *On Ilkley Moor baht 'at*

both sides are sung by Mike and His Friends.

The name Peter Maurice can be found underneath the matrix 1715 on the label at 9 o'clock.

Yours sincerely,
William A. Mayers, Wigan, Lancashire

Henry Wood

Dear Mr Hamilton,
Following Jonathan Dobson's discovery of early recordings of Henry and Olga Wood in the Royal Academy of Music, described in *Hillandale News* No.187 of August 1992, I am able to report another, contemporary disc of Henry Wood as conductor, which came to light in a local antique shop last October.

The record in question is Gramophone Monarch 04042 (a) *When Evening Twilight*, (b) *In the Merry Spring*, sung by the Sheffield Festival Quartet, conducted by Mr Henry Wood. The matrix number is 2848f. Neither Jonathan Dobson's discography in *Hillandale News* No.188, October 1992 nor the one in Arthur Jacob's recent biography *Henry J. Wood: Maker of the Proms* (Methuen, 1994. ISBN 0-413-68390-7) includes it, although it would appear between Session 2 (4/2/09) and Session 3 (4/6/09) in the former.

I contacted Alan Kelly, who with the help of the EMI Archive, told me that the Gramophone Company Ltd.'s Register and Weekly Return of

Records Made covering this session have survived, but only list the Sheffield Quartet, with no mention of Wood. Once the text of the label had been settled, other papers were destroyed, so it seems that in this case the only reference to the conductor was on the label, and possibly in catalogues of the time, although the record was no longer available by 1911.

Henry Wood conducted at the Sheffield Festival from 1902 and in his autobiography *My Life of Music* mentions bringing the Sheffield Amateur Musical Society to London in 1909, at which time they presumably made this record. Jacobs' biography includes an advertisement, unfortunately dated only as 'pre-1912', entitled *What Mr Henry Wood says of the Gramophone* in which he is quoted as having said, in a speech to the Sheffield Festival Chorus "Have you all got a Gramophone? If not, get one at once..." It is not known who the quartet on 04042 were, though I think it unlikely that Olga was among them.

Yours sincerely,
Paul Cleary, Wetherby, West Yorkshire

Help Please!

Dear Chris,

I am seeking assistance in listing all Vocalion records and would like to inspect catalogues and details of records issued by this company.

I am particularly interested in those recordings made by York Bowen c.1925/6 onwards. If any of your readers have information I would be happy to hear from them and would appreciate any help they are able to give me.

Yours sincerely,

Michael Smith, 29 Brockenhurst Close,
Gillingham, Kent ME8 0HG

Dear Editor,

I received my first copy of *Hillandale News* and am glad I have joined your group. The article on The Marx Toy Gramophone was of great interest.

A friend of mine has a Wondergram, serial number B 5631. There is an embossed circle on the top. On the top of this circle there is a bird. Maybe it is an eagle? I think the maker was Baird. World-wide patents are applied for and it

was made in England. Was a special battery made for this unit? We tried four type C batteries and it ran okay. There appear to be two speeds 45rpm and 33 $\frac{1}{3}$ rpm. The machine is chrome-plated with a plain brown case. It is in good condition. Unfortunately we are unable to come up with much information on it. Can any of our readers supply me any details about this machine such as selling price and dates of production.

I am a member of the Canadian Antique Phonograph Society and have helped in writing articles on gramophones.

Yours truly,
James Peck, 11629-125 St., Edmonton, Alberta
T5M 0N5, Canada

Cliftohone Portable

Dear Chris,

Scouring around an antique fair recently, my eye caught sight of the ubiquitous black portable in the now familiar tatty state. Even from a distance something said that it was different. Closer inspection revealed it to have a horizontal soundbox on a tone arm mounted across the front of the motorboard. Now that's different thought I, and so I purchased a Cliftohone with a broken spring, but otherwise, on the face of it, a complete and original machine.

Turning to *Hillandale News* for information, I was disappointed that the only article I could trace was that in issue No.5, August 1969 concerning a hybrid table model Academy/Cliftohone. Surely I can't be the only member with one of these?

Christopher Proudfoot's book *Collecting Phonographs and Gramophones* (a near mint copy with dust jacket bought at a fair a year ago) gives the Cliftohone background. The single-spring motor is stamped 'made in France'. Proudfoot says the sales agents for all Clifto-hones were Chappells, but mine has a Harrod's Ltd. plate affixed.

Now to the soundbox. Although there are four screws to undo to remove the front plate, I failed to do so as the diaphragm gaskets had deteriorated to such an extent that they have now firmly glued themselves in situ. Peering through the small holes in the plate, they do not look like rubber, and indeed may not be gaskets as such. The diaphragm and gaskets may be

one moulding in a bronze celluloid-type material. There is no patent information, but in view of the unusual nature of the design and materials, I would have thought a patent would at least have been attempted. If someone has this information and could let me have a photocopy, I would then know if the diaphragm/gaskets can be disassembled and also I would be able to enlarge this letter with photo/drawings as an article for *Hillandale News*.

Best wishes,
John Taylor, Staines, Middlesex

(Chappell and Co. were the wholesalers of Cliftohone gramophone and Brunswick Cliftohone records. My Cliftohone portable has a Methven Simpson, Perth retailers plate affixed to it. Methven Simpson were a large Scottish-based retailer with branches in several of the major towns in Scotland. I've never had to try and disassemble my soundbox so am unable to answer your queries on it, but I'm sure that some of our readers will be able to help you. Ed.)

Vertical-cut Discs

Dear Mr Hamilton,
I think I can make a few additions to Paul Collenette's interesting list of vertical-cut records in *Hillandale News* 208. Vertical-cut Cylinders and Discs (Girard and Barnes) mentions the following:

Regal Records USA 1917 (page 24)
Olympic Discs USA 1918 (page 158)
Keen-O-Phone USA 1913 (page 164)

My own collection includes Sonora Sapphire Record 5012.5015, USA, black label with gold print and picture of three musical cherubs. Vintage is uncertain, but probably pre-1914.

Yours sincerely,
Don Taylor, Tasmania, Australia

Bombay Specials and Crapophones

Dear Chris,
I was very interested to see references to the "Bombay Special" and "Crapophone" machines in April's *Hillandale News*. A few years ago, on a trip to India, I too spotted a large number of these fakes. I even found a cul-de-sac in Bombay where they were several shops, and around a dozen artisans, busy assembling these 'collectors' items'. From what I could see the cases, tone arms, horns and soundboxes were all new, whereas the motors were all

recycled - most worn out as Mr Priestley suggested. Nearly all of these Bombay Specials were being finished off with a poor copy of an HMV transfer.

Unfortunately there is a real market for these machines, and not just here in the U.K. I saw a number being sold to unsuspecting tourists in India. Certainly as collectors we should be concerned about their existence.

It seems to me that the most effective means of reducing their appeal is to deprive them of their apparent pedigree. The use of the HMV trademark is clearly illegal. I gather that a successful prosecution of a dealer (under Trading Standards legislation) has already taken place, in Bradford, on the instigation of EMI Music Ltd. However the real culprits are of course the importers - and the untouchable manufacturers. Perhaps EMI will be able to tackle the former soon, so that these fakes are exposed for what they really are.

Yours sincerely,
Tom Stephenson, Highgate, London

(It is up to us to report any purveyor of these machines to the relevant authorities and EMI Music Ltd. and hope that these organisations will be able to pursue successful legal action against the miscreants. Ed.)

Dear Mr Hamilton,
I should just like to write in support of my fellow restorer Ken Priestley who wrote about 'Crapophones' and 'Bombay Specials' in the last issue of *Hillandale News*.

I am myself becoming tired of seeing and being asked to repair reproduction horn gramophones. I meet more and more people who have been swindled out of hundreds of pounds (I have heard sums of high as £700, on what is basically a load of rubbish). I wholeheartedly support any action the Society takes to stop this practice.

Whilst on this subject, may I mention that Ken Priestley runs a first class business, both restoring and selling gramophones and providing an invaluable parts service at fair prices, to collectors and restorers like myself. He is always helpful and is, in my opinion, one of the most reliable people in the business. He trades under the name Holmfirth Antiques and I have no hesitation in recommending it.

Yours sincerely,
David J. Barker, Middleton, Manchester

Magic Gramophone and Records

Dear Chris,
Reading Tony Voysey's letter regarding toy gramophones in the April 1996 issue of *Hilldale News* and looking again at Dave Cooper's original which initiated it, I realised I was the proud owner of the Magic Gramophone and record in question.

It was manufactured by Rafael Tuck by arrangement with the Barker Book and Toy Co., a division of the Barker Greeting Card Co. of Cincinnati, Ohio.

Judging by a Provisional Patent Application number it appears to date from about 1954 and was contained in a brightly coloured box, about 9" x 14".

The illustration on the record, and on the box lid, shows exactly the set-up. What it doesn't make plain however is how difficult it is to turn the record. This lies on the bottom of the box with a 3/2" square of plastic film round the spindle, presumably to protect the cardboard from being worn by the pencil which was the suggested means of rotating the disc.

After starting, keeping the record turning at an even, approximately constant speed, is not easy and another problem which is glossed over in the sketch, is keeping the needle on the record, especially at the start. This is due to the geometry of the 'soundbox' (card) and its support at the back being wrong, thus making the needle very liable to jump off or score across the track. My record has quite a few scores to prove it.

One good point though, the sound it makes is surprisingly loud and clear. However all the difficulties must have made it less user-friendly for a child and this together with having only one record (and not a very exciting one at that) explains perhaps why they are so rare today.

Yours sincerely,
Leslie Gage, Edinburgh

KINGFISHER CASSETTES

PETER DAWSON: New cassette release of recently discovered radio performances & interviews from the 1940s & 1950s, containing *The Floral Dance/Trees/I'll Travel The Road/I'll Walk Beside You/Boots/Waiata Poi/Changing of the Guard/The Green Hills of Somerset/Lasseter's Last Ride* (two different broadcast versions)/*Tahini Tarakino/Mandalay* (full poem, runs nearly six minutes). Great Dawson anecdotes, including thoughts on Melba. With the exception of one song, all this material is released for the first time. Playing time: 60 minutes. **Price £10 or US\$20**, which includes packing and air mail delivery. Highly recommended for admirers of Peter Dawson. Write to **Kingfisher Cassettes, PO Box 1660, Port Macquarie, NSW, 2444, AUSTRALIA.**

Edison Standard Model A

Dear Editor,
For some years I have owned an Edison Standard Model A phonograph, dated, I believe, 1903-4. More recently I acquired a restored Edison recorder for it.

I have been able to make some good recordings onto Miller-Morris blank cylinders, using only the oversize 28" horn which came with the machine. However, the shaving attachment on the machine lacks a cutter.

Over the years, I have contacted both Mr Hodgson of The Expert Stylus Company and Mike Field, but judging only from brief telephone conversations, neither seem familiar with the fitting on this machine, although I have seen at least one other. Both expect that the cutting blade should be mounted on the shaft of the attachment, which should protrude through the frass collection box. This cannot be so on mine. I enclose a rough drawing showing the relevant parts in 'exploded' sectional view.

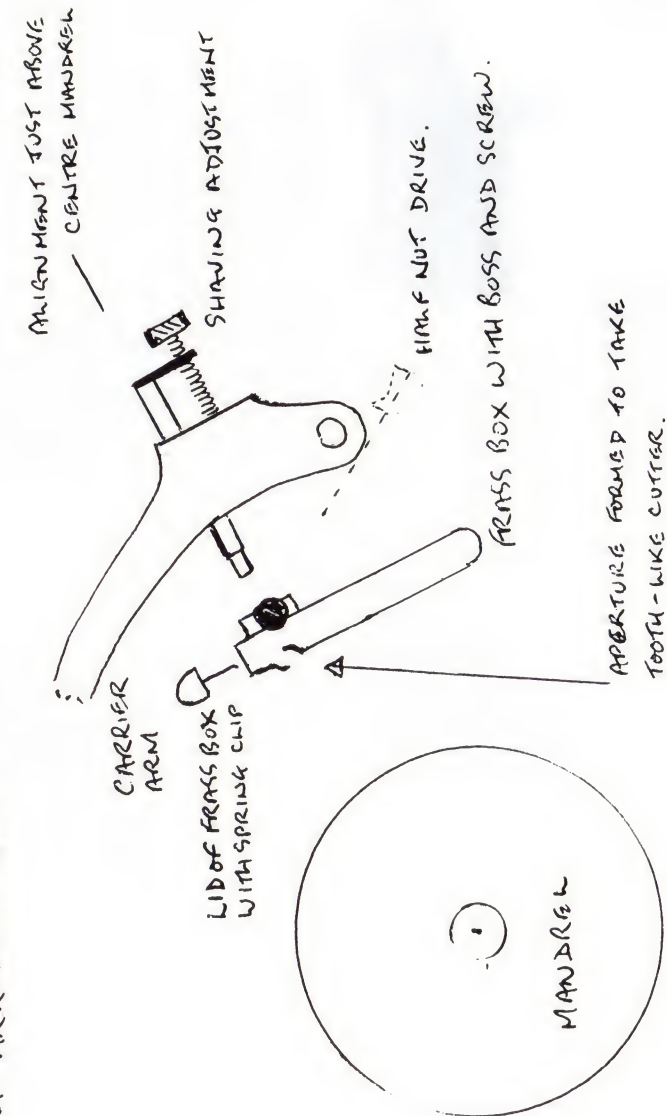
From this it can be seen that the shaft is shouldered so that it can pass into the boss of the frass box but no further. The aperture in the front of the box forms a narrow slit through which only frass could pass. The remains of fixing cement are present in the lower fold of the aperture, and if the blade was fixed there, it must have protruded forward almost perpendicular to the cylinder surface. As I recall from seeing another, its shape resembled a human incisor tooth.

I would very much like to restore this fitting to working order, and would appreciate comments on how it was intended to function, and where I might get a replacement blade made and correctly fitted.

Yours sincerely,
Martyn Dowell, 82 Foundry Lane, Freemantle, Southampton SO15 3FZ

EDISON STANDARD MODEL A (c.1903)

SHAVING ARRANGEMENT.



NOT TO SCALE

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REPORTS



London Meeting, March 21st 1996

The last Society at the National Sound Archive, brought Chris Hamilton from north of the border, to present a most enjoyable meeting. In *A Glimpse at Scottish Music Hall and Variety* well known artists shared the bill with lesser known. Chris talked about such artists as Harry Lauder, Will Fyffe, Jimmy Logan and Leo Stormont. He played us examples of their work. A real tongue twister from Dave Willis on Broadcast Twelve SC302 called *The Pickle Packer* and a short play from the Joe Corrie Players on Beltona 1783 called *Oor Jock* were much appreciated. Chris also let us hear examples of Harry Gordon, Robert Wilson, Jimmy Shand and Jim Cameron, Jock Lorimer and Alec Findlay. Leo Stormont had a turn in both first and second houses, firstly singing *Goodbye, Dolly Gray* from CD transfer of a 1902 Berliner and secondly singing *Bonnie Dundee* from a 1905 single-sided Beka Grand 6907. Chris is carrying out research into Leo Stormont and would be grateful if any member who has access to information on him especially in relation to his career and family would contact him.

All in all a very well-researched and presented programme.

Soundbox

London Meeting, April 16th 1996

Besides getting itself re-established in a newly-decorated and more comfortable Bloomsbury Centre, the London meeting has also moved to the third Tuesday of the month.

The first presentation was part one of three

illustrated talks that Barry Raynaud is giving over the next twelve months on *The Electric 78rpm Era 1926-1961*, and sub-titled *Records and the Recording Process*, adapted from a series he has given to scientific gatherings recently. The talk was divided into 9 sections with an introduction showing how the engineers of the acoustic times began to take on the growing technology of electrical amplification until in 1919 Merriman and Guest's work led to the earliest-released electrical recording. This was made in Westminster Abbey at the Burial of the Unknown Warrior.

Barry Raynaud has a long experience of post-war recording methods, though allowing that he was not about early enough for the 8lb. disc recording blanks. He entered the business after they were superseded by acetates and lacquer discs, developed in the late 1930s by Cecil Watts. Several recordings that Barry demonstrated he had been personally involved with.

The talk covered aspects of record making that most people take for granted, the many types of materials that records had been made of over the years, the all-important shape of the groove, the geometry and composition of the cutter, likewise the reproducing point, and the endless research for the perfect soundbox and horn, followed by the heavy pickups that forever left their marks on the records. Even our one-time member Percy Packman's V-cut on his Marathon record of 1913 had its permanent place in record history. A longer player maybe, but sadly a shorter survivor.

This talk used a much broader brush than just the History of the Gramophone that some of us have essayed years ago in other places. Graphs and formulae were included and discussed by the technically minded in the audience, and there were plenty of facts for the layman. We learnt that it used to take 150 tons to press a 10 inch record and 200 tons for a 12 inch, and the days were when Woolworth's could sell an Eclipse or a 9 inch Crown record for sixpence and everyone down the line made a profit, but a 10-incher was beyond reach at the price.

A most competent presentation and a good evening; our thanks, and here's to the next part later in the year.

A London Correspondent

Midlands Group Meeting, March 16th 1996

Chairman Eddie Dunn opened the proceedings with a tribute to our oldest supporter Gerry Lee (82) who sadly died a few days earlier. Gerry was a staunch supporter of our Group and rarely missed a meeting. His warmth, good singing voice and Irish wit will be sorely missed at our gatherings. Flowers were sent to the funeral by the Committee on behalf of the Group.

The programmes for the evening consisted of *Jazz in Britain* Parts 1 & 2. Phil Bennett gave us Part 1, which ranged from the inception of jazz in this country until the mid-1930s.

Phil explained that the first attempts to play in the jazz idiom in Britain were in fact by a small number of bands in London clubs, such as the Boston Jazz Band at Murray's Club. The first jazz recordings in the U.K. took place in January 1919 with the Murray Pilcer Jazz Band's offering of *That Morning Trombone* on Edison Bell Winner 3292. In April of the same year the American jazz recording pioneers The Original Dixieland Jazz band visited this country and things were never the same again.

We heard the above mentioned Murray Pilcer record and the Original Dixieland Jazz Band's version of *Alice Blue Gown* (12" Columbia) in waltz time. The latter is one of Phil's favourite records.

Home grown talent began to blossom with Jack Hylton joining the Queens Dance Orchestra in 1919 and eventually becoming its leader. We heard *Wang Wang Blues* which incidentally featured a coloured clarinettist (a rarity in those days). Phil progressed through the 1920s giving us musical examples of the changing styles. from 1921 to 1929 the Savoy Hotel in London employed two dance orchestras namely The Savoy Havana Band and The Savoy Orpheans. They were both capable of making some fine jazz-influenced records. Disagreements caused these bands to be discharged and the Savoy management appointed Fred Elizalde as its musical director, who formed a band that was virtually an advanced jazz band. This however proved too much for the more conservative British public and after a few months the band was forced to leave the Savoy. We heard a fine example of the style of Elizalde's orchestra in *Tiger Rag* on Brunswick 147 recorded in January 1928.

Phil continued to give us examples of jazz-orientated orchestras performing into the 1930s, where the musical sounds were becoming more sophisticated, and in his final offerings gave us Lew Stone's *White Jazz* from November 1933 and Ambrose and His Orchestra's rendering of *Cotton Pickers' Congregation* from 1937.

Part 2 of *Jazz in Britain* was presented by Ed Parker who set out to present us with highlights from the 1940s onwards.

A slice of history was cut when in November 1949 Ken and Bill Collyer's Crane River Jazz Band recorded *Joshua Fit de Battle of Jericho* on the Ristic label. This was the first British band to embrace the authentic New Orleans sound. Ed next played *Ool-Ya-Koo*, a Decca recording by Alan Dean and his Be-Boppers. This was one of the earliest examples of the be-bop style recorded in Britain. Johnny Dankworth and Ronnie Scott were amongst the personnel of this band.

One interesting point made by Ed was that the early post-war 'trad' band players were for the most part amateurs whilst the 'modernists' mainly came from regular bands or were session men. Ed continued to play examples of various post-war jazz styles mainly because of their rarity, either in quality or quantity of numbers of records issued. For example the April 1949 *Weary Blues* by Humphrey Lyttelton on the London label only sold 200 copies; so here we had a real rarity.

Another unusual offering we heard was *St. Louis Blues* by the Happy Wanderers - an Esquire LP from March 1957. The band were actually London street buskers but were considered to be good enough to be put on record. We even heard street noises such as traffic on the records! Ed's programme ranged widely over the post-war jazz scene and he gave us a real variety of styles. His final record was of Steve Race's Bop Group playing *Microcosmo* from August 1949.

Both Phil and Ed put in a lot of hard work to produce these complementary programmes and they rightfully received warm applause from the meeting for their efforts.

Geoff Howl

Northern Group Meeting, March 24th 1996

Our first meeting of the 1995/6 season was off on the right foot when we met at Sheffield on Sunday 24th March 1996. The programme consisted of two lectures.

The first, on *The Life and Recorded Music of Enrico Caruso*, should have been given by Gordon Bitting our host, but due to a sudden loss of voice, the lecture was presented by Michael Burns (at extremely short notice) who also supplied the wooden-horned Monarch and pictures of the maestro, which adorned the lecture room. The mint copies of Caruso recordings were supplied by Gordon, and illustrated the mastery of the man through popular recordings, including *Questa o quella* of 1908, *For You Alone* from 1910 and the 1916 *O Sole Mio* (without the ice-cream cornet!).

The 1904 copy of *E lucevan le stelle* which was described as having piano accompaniment, turned out to be a later copy with orchestra, and was followed by the 1907 Melba/Caruso duet of *O soave fanciulla* from Puccini's *La Bohème*.

The final record was reputed to have led to his first season at the Metropolitan Opera House, New York, and was one of the 1902 Milan recordings running at the extremely slow speed of 60rpm.

Michael Burns showed his considerable knowledge and love of his subject and delivered what can be described as a very interesting, amusing and informative talk, in a very professional manner. There were a number of the audience who said they could have enjoyed a continuation of it after the tea break.

The second lecture, *Jazz on Record*, was given by Derek Barker. His subject was of great contrast to the earlier talk, but was given with similar authority.

Derek's records covered the period from the late 1930s to the late 1950s with names such as Chris Barber, Fats Waller, Kid Ory, Lonnie Donegan, Humphrey Lyttelton and Louis Armstrong. Titles included *South*, *Whistling Rufus*, *Big Bitter and Egg Man*, *Rockin' Chair*, *Honky Tonk Train Blues*, *Ain't Misbehavin'*, *Bad Penny Blues* and *Sugar Blues*.

Thinking that we were not to hear an acoustically recorded jazz record, a 7" disc was passed over from Duncan Miller and was played (as all the jazz records had been) on Gordon Bitting's Gilbert Cabinet Gramophone. The distinctive feature of the Gilbert was its bugle shaped tone

arm. This acoustic disc was a new issue, being recorded in the traditional manner into the horn, was engineered and produced by Duncan. This completed a great jazz session. Thanks to all concerned.

Our next meeting will be a 'Portable Picnic', to be held on July 21st. The venue has not yet been fixed but a 'phone call to Ann or Miles Mallinson on 01229-825815 about two weeks before the event should reveal all.

It is hoped to have another 'Steamboat Picnic' on *Shamrock*, but if this is not possible then we shall use *Trough of Bowland*. It is advisable to make a positive booking for this event as space is limited. Telephone Ann or Miles for full details and booking.

Ann Mallinson

West of England Branch Meeting, March 23rd 1996

Eric Whiteway's house in Exeter was the venue for our branch's second meeting and for the dozen or so people present it was a memorable evening.

We sat in Eric's spacious music room and were treated to a full programme of discs ranging from 1905 to 1958. They were all played on his EMG gramophone. We were enthralled by the wonderful quality of reproduction achieved with fibre needles and the 9-foot papier-mâché horn. Often it was hard to convince ourselves that Caruso or Battistini had not come back to entertain us personally such was the fidelity of the reproduction.

Eric's presentation lasted nearly two hours and he interspersed helpful comments about the artists between the recordings. Some 30 discs including Caruso's 1907 version of *Vesti la giubba* re-vitalised with a 1930s symphony orchestra, Chaliapin's *Song of the Volga Boatmen*, Gottlieb's Orchestra playing *Alexander's Ragtime Band*, Mischa Levitzky playing a vigorous *Hungarian Rhapsody* and, perhaps inevitably, Peter Dawson's *Glorious Devon*. It was also interesting to see how the EMG coped with a truly modern record, Perry Como singing *Catch a Falling Star* from 1958.

We all had a most pleasant evening and our thanks go to Eric for his programme and to his wife, Adrienne, for the hospitality.

The next meeting of the branch will be at Keith Catchpole's home in Totnes, Devon where we shall be treated to some of the highlights of his collection. All are most welcome, and it would be really nice to see folk from other parts of the country as well as our regulars. The event will take place on Saturday 8th June and more details can be obtained from myself on 01392-75956 or Keith on 0181-440-7863.

Paul Morris

C.L.P.G.S. MIDLANDS GROUP

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Saturday 28th September 1996

10am to 4pm

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Wolverhampton

ADMISSION ONLY £1.00

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FORTHCOMING MEETINGS IN LONDON

The London Meetings are held in the **Parlour Room** at the **Bloomsbury Central Baptist Church Halls**, 235 Shaftesbury Avenue, London WC2H 8EL at **7pm** on the **third Tuesday of the month**.

June 18th

Geoff Edwards on *Music of The Jazz Age 2*

July 16th

Ernie Bayly on *Music Hall*

August 20th

Ron Coppleston of the Plastics Society will talk on an aspect of using plastics in the record industry.

September 17th

Barry Raynaud continues *Sound Recording and Reproduction of the 78rpm Era (1927-1960)*

October 15th

Dominic Combe and George Glasstris will be giving a programme of cylinders. - Full details later

November 19th

To be announced

December 17th

Members Night - Bring your own selections

SMALL ADVERTISEMENTS

TRADE ADVERTISEMENTS: 4p per word. Semi-display without artwork (boxed) £1 per column centimetre. Quarter page semi-display box, must include artwork, £20 per box. Please type, or write, and send your advertisement with remittance (payable to C.L.P.G.S.) to:

Chris Hamilton, "Ardlarich", 2, Kirklands Park, Cupar, Fife KY15 4EP, Scotland

PRIVATE ADVERTISEMENTS: Any member who is not a trader may place small advertisements in the magazine. They will appear in one issue free and any further appearance will depend on demand and space available. Please send all details of advertisements to me at the above address.

PLEASE NOTE THAT THE DEADLINE FOR INCLUSION IN AN ISSUE IS SIX WEEKS BEFORE THE 1st OF THE MONTH OF PUBLICATION OF THAT ISSUE.

Canadian Antique Phonograph Society

The interests of the 285 members of the Canadian Antique Phonograph Society (CAPS), now in its 25th year, range across all aspects of sound recording and its history: phonographs and gramophones, all types of sound recordings of historic importance, and related memorabilia. There is particular emphasis placed on the history of recorded sound in Canada.

Membership, which includes a 6-issue subscription to CAPS newsletter, *Antique Phonograph News*, costs \$25.00 U.S. per year. Please contact:

Bill Pratt, Secretary/Treasurer,
Canadian Antique Phonograph Society,
122 Major Street, Toronto,
Ontario M5S 2L2,
CANADA

PHONOGRAPH SOCIETY OF SOUTH AUSTRALIA

An organisation of enthusiasts interested in the collection and preservation of the artifacts of sound recording and reproduction; and research into their evolution. The *PSSA NEWSLETTER*, containing interesting articles and news, appears eleven times a year. Relevant books and are also sold. Annual dues: N.Z. **Aus \$28**, Canada & U.S.A. **Aus \$32**, U.K. & elsewhere **Aus \$34**. Write to **The Secretary, PSSA**, PO Box 235, Kent Town, S.A. 5071, Australia.

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For those interested in the historical aspects of recorded sound. A quarterly journal *The Sound Record* of approx. 40 pages (A5 size) is published and various books, cassettes and other items are available to members at attractive prices. Annual subscription Aus \$25 (Australia), Aus \$25 (Overseas Airmail). Enquiries to Barry Badham, 20 Ryde Road, Pymble 2073, Australia.

WANTED DESPERATELY, NEEDLE TIN DISPLAY BOXES/SHOWCASES for my personal collection. Ones I know of are: Beltona, Edison Bell (various), Songster, HMV (Various), Columbia & others. All wanted. Excellent prices paid. Please contact: Ruth Lambert, 24, Churchway, Weston Favell, Northampton, Tel: 01604-405184.

GRAMOPHONES, PHONOGRAPHS, SPARES, RECORDS (All types), Literature and NEEDLE TINS, ALSO EARLY SEWING MACHINES, TYPEWRITERS and RADIOS bought and sold. HORNS for sale: Black and Brass £18. Tin conical £12. Morning Glory type £45 (Brass) and £35 (Tin). Many machines in stock including HMV 202. Coin slot *Dog Model*, Idelia, HMV 193 etc. etc. Please send large S.A.E. for our 1995 catalogue. **THE TALKING MACHINE, 30, WATFORD WAY, HENDON, LONDON NW4 3AL.** Tel: 0181-202-3473 (day).

WANTED: E.M.G. Catalogues and Promotional Literature. HMV Car Mascot (original). HMV Silver Dealers Plaque. HMV Wrist Watches. Edison Ephemera. Brian Taylor, 24 Molesworth Road, Plymouth PL1 5LZ. Tel. & Fax: 01752-569061.

WANTED: Ivory Keys Grand Piano Orchestra on COLUMBIA DB 1250 (*Blue Danube/Liebestraum*), COLUMBIA DB 1260 (*Valkyrie/Hungarian Dance*) & COLUMBIA DB 1343 (*Hoffman/Faust*); *Mr Whittington Show Medley* with Ray Noble on HMV C2647 and Sir Oliver Lodge on COLUMBIA EDUCATIONAL D 40042/3 and D40177/8. Tom Going, 58 Cambridge Road, Southend-on-Sea, Essex SS1 1ES.

FOR SALE: Garrard 401 3-speed turntable with SME arm and replacement headshells. Deck housed in glass covered plinth. Offers please: Kevin Taylor, tel: 01775-713799 (evenings) & 0585-692414 (mobile).

FOR SALE: Marx Toy Gramophone in cream and red, complete with box, one *My Record* and two *Kidditunes* 6" records (as featured on page 464 *Hillandale News* Feb.1996). Ian Calderbank Tel: 01626-331596 (Newton Abbot)

FOR SALE: Miniature 1 1/4" HMV Record *God Save the King* in original sleeve. Also *Robert Burns - A man amongst men* by the Prime Minister, The Rt. Hon. J. Ramsay Macdonald M. P. Mint - offers invited. Keir Hardie, 54 La Ville des Marettes, St. Ouen, Jersey JE3 2HH. Tel: 01534-482443.

FOR SALE gramophone needles in original tins and boxes. All in mint condition and 52 different types to choose from. Write to Manoli, P.O.Box 341, Isando 1600, SOUTH AFRICA.

Still searching for HMV 101 portable in grey leatherette. Good price paid. Tel: 01253-396675.

78s of Opera and Ballad Singers of the Past - 50p to £1 each. Callers only. B. Parkinson, 7 Elliott Walk, Preston, Lancs. PR1 7TP. Tel: 01772-822-853

OFFERS INVITED for Gramophone magazine complete from April 1923 to date. Bound until 1978. Frow, tel: 01732-452646 (Kent).

OFFERS invited for 144 excellent vocal cylinders in four lined compartmented cases. Also 52 splendid mixed four-minute correctly-boxed green Amberols, plus 54 average boxed rolls, plus catalogues, discographies, spares etc. I want to sell as one lot. Tel: 0161-439-6973.

WANTED: to borrow (or purchase) a copy of the 1935 publication *The Gramophone Record* by H. Courtney Bryson, published by Benn. Details please to Geoff Parr, "Chesil Coppice", West Bexington, Dorchester, Dorset DT2 9DD, tel: 01308-897351

WANTED: 4-minute Blue Amberol cylinder 12214 *Overture Di Ballo* by Sullivan, also any 2-minute cylinders with music by Sullivan (including Gilbert and Sullivan items). Details please to Roger Wild, "Cwm Croesor", Stuckton, Fordingbridge, Hants. SP6 2HG. Tel: 01425-652410.

WANTED: Original horn for Puck phonograph, anything considered. Can anyone help? Dave Homewood, 9 Homewood Close, Eastbourne, E. Sussex, BN22 8SZ. Tel: 01323-646143.

WANTED: Edison Opera Phonograph, also some British series Blue Amberol cylinders. M. Hegarty, "Lloret", Aske, Gorey, Co.Wexford, Ireland. Tel: 00 353 55 22157.

AUSTRIAN COLLECTOR wants gramophones (esp. cabinets!), phonographs and records. Swapping appreciated (e.g. German coin-operated machines). No matter what condition - everything could be of interest to an Austrian! Also **FOR SALE:** Russian portable studio-recording device for acetates (78s), £600. Contact Till Matthias, Stralehnergasse 12, 1220 Vienna, AUSTRIA.

I run regular auctions of cylinders, 78s, catalogues, cylinder and disc machines, needle tins, books etc. My next auction will contain a new collection of cylinders I have just bought, the cylinder machines left over from my last machine sale, plus a few more, some books and needle tins plus anything else I turn up in the next few weeks. If not already on my mailing list write for a free list. Rod Cornelius, 16 Jubilee Avenue, Devonport, Auckland, NEW ZEALAND.

FLUTE 78s WANTED. C. Steward, 14 Park Hill Road, Harborne, Birmingham B17 9SL.

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REWARD: for copy on tape of Edison cylinders in Chinese, Japanese and Philippino. Christian Müller, Marterey 76, 7009 Lausanne, Switzerland.

Magnificent transfers from mint 78s of Operatic and Lieder Singers of the Past, plus Instrumental and Orchestral items. Most reasonable terms. Metal cassettes of your choice used. Send your wants lists to Bain, 15 Balmeig Avenue, Giffnock, Glasgow G46 6QJ or fax it to 0141-620-1294. Prompt attention to your requirements.

WANTED: Pathé back bracket, plain cast iron type, unornamented, for small Pathé horn machine with or without tonearm (as illustrated in Proudfoot's book page 84). Also any spares (i.e. mounting plate for bracket plus thumbscrews & plate turntable). Would consider a wreck if price is right. Eric Parkman, Tel: 01323-726592.

WANTED, on 78s, Peter Dawson's *The Volunteer Organist*; Charles Daab (bells), especially *Light as a Feather*; Stroud Haxton (violin), especially *Intermezzo*. Joe Pengelly, 36 Thorn Park, Plymouth PL3 4TE, tel: 01752-661100.

78RPM AUCTIONS - a former Victor sales rep's collection of early depression electrics; 1920s Country and Western Brunswicks, Columbias and Victors and pre-1930 operatic vocals from the **A. Holley Patterson Collection** will augment our usual offerings. Quarterly auctions include popular vocals, dance bands, personalities, classical, operatic, folk music, C&W and jazz records from 1900 to 1940s. Free lists - never a minimum bid. Dave Reiss, 3920 Eve Drive, Seaford, New York 11783, U.S.A.

Afghanistan to Zambia. Folk and ethnic 78s wanted from all over the world in quantities large and small. Also folk music of the British Isles. Bill Dean-Myatt, 4 Heathercourt Gardens, Sutton Coldfield B74 2SL.

IMPORTANT ANNOUNCEMENTS from the ANTIQUE PHONOGRAPH SUPPLY COMPANY: We now accept Mastercard/Visa Charges. (Sterling cheques acceptable.) Books, literature, steel needles, decals, refinishing supplies, repair supplies and accessories. Stock-size mainsprings now available at wholesale offering. Reg. \$22- \$29. NOW 5 for \$80 or 10 for \$140. Send for full list of available sizes at these prices. COMPLETE SUPPLY CATALOGUE — US\$5.00 request wholesale list for other quality offerings. All orders, plus postage and handling, please to: APSCO., Route 23, Box 123, Davenport Center, NY, U.S.A. 13751. (Tel: 607-278-6218; add 001 if calling from UK).

WANTED: the book *The Reproduction of Sound* by Henry Seymour. Willing to buy or exchange for Daniel Marty's book *The Illustrated History of The Phonograph* (U.S. Edition). Rolf Rekdal, 6470 - Eresfjord, Norway

BUY or EXCHANGE. For one or both of R. Dethlefsen's *Edison Blue Amberol Recordings* I'm willing to buy or to exchange some of these items: Pathé Reproducer, reducer Ring for Edison (2" to 1½"), *Gramophone Nights* (100 pages), *The Gramophone Jubilee Book* (310 pages), *Panorama Des Cylindres Et Premiers Disques Pathé 1898-1910* (including listening about 5000 cylinders/discs, recording dates, performers, orchestras, one with German translation, about 130 pages). I'll also sell the items. Sven Traunfelder, D-75045 Walzbachtal, Weidentalerstr. 30, GERMANY.

WANTED Complete motor for HMV Monarch (Junior) or any spare parts, also reproducer for a Pathé machine. In exchange can offer needle tins, 78rpm records or cash. Vernon Alston, 92 Lewerkie Street, Cotswold, Port Elizabeth 6045, REPUBLIC OF SOUTH AFRICA.

HOWARD HOPE

21 BRIDGE ROAD, EAST MOLESEY, SURREY KT7 9EU

Business: 0181-941-2472 and Home: 0181-398-7130

Warned by members who should remain nameless that my advertisement here has remained unchanged for too long, here are some replacement words:

The shop continues to thrive and I continue to circulate the country collecting the items many of you kindly offer me. As it is relatively easy to buy portable and anonymous cabinet machines close to home, I will mainly travel for more interesting stock. My particular wants are always:

HMV cabinets; I particularly want the later exponential horned table and floor machines, models 104, 130, 157, 163, 193, 194, 202 and 203. I have had several 202s in the last three months, but desperately want a good 203. I also want to track down an **electrically-driven** 202 in **any** external condition if the interior has survived. To this general end, I am also offering £100 for the 5a soundboxes, in good condition, made specially for these big machines, with either oxidised/blued silver or gold plated finish. Other 'loose' parts (arms, turntable, brakes etc.), with these finishes would also be of interest.

Also wanted: Lumiere Diaphragm machines whatever the diaphragm is like as long as the rest is sound. EMG complete machines or just bases or horns and, of course, loose soundboxes, 2 or 4 spring motors, Lioret cylinders, Berliner base, horn or soundbox, Bettini arm with or without the diaphragm. Coin-operated machine...whatever it is, please mention it. If you don't need the money you are obviously being paid too much at work!

100 YARDS FROM HAMPTON COURT RAILWAY STATION, 30 MINUTES FROM WATERLOO

FOR SALE: HMV Model No.7 Base (original HMV LO60) complete with double spring motor and original turntable etc. £300. Also spare odds and ends (back brackets, horns, sound-boxes etc.) Phone: 0114-236 3712.

FADO Records wanted: HMV B4692-4703 (Also issued as EQ 30-41). £10 each for the Bs or £5 each for the EQs. Tel: 01786-474291.

WANTED: Lowther LL15s or LL18s stereo valve amplifier and Lowther SCU Pre-amplifier. Must be in good condition. I can offer Quad 44/404 in part exchange or sell. Phone: 0114-2363712.

WANTED: Edison Diamond Discs (white label jazz or bands only) and an Edison Dance Reproducer plus anything Diamond Disc. Stan North, 101 St. John's Hill, Sevenoaks, Kent TN13 3PE.

Needle Tins Wanted. Excellent prices paid by a private collector. Always interested in exchange! Wilfried Dittrich, Nydamer Weg 18, 22145 Hamburg, GERMANY.

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Have moved (again) and their new address is:
27 Blackall Road, Exeter, Devon EX4 4HE

FRMS

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(2) 14-16 February 1997 at Madingley Hall, Cambridge CB3 8AQ with guest speakers John Huntley (film archive) and Andrew Walter of EMI, who will demonstrate CEDAR. Write for application form or 'phone 01954-210636. Can anyone lend their services and vintage equipment for this week-end? If so please ring 01439-771272

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For my personal collection, I am willing to pay from £300 to £1,000 per record for one prime example of each of the following: Queen's Dolls House record with original sleeve, Coronation Berliner with original box, German Kaiser Coronation record with original box, early laminated Pathé disc with playing surface intact, 5" Berliner, Stollwerke chocolate or wax record in original box, Pathé Celeste cylinder with original box, Edison Kinetophone cylinder with original box, Bettini Concert cylinder in original box, AICC Concert cylinder in original box, Baird Phonovision record. Other rare and unusual records are also desired, so please contact me if you feel you might have something of interest.

Kurt Nauck, 6323 Inway Drive, Spring, TX 77389-3643, U.S.A.

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Model A, 1910
Fetched £2700
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December 13th 1995*



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